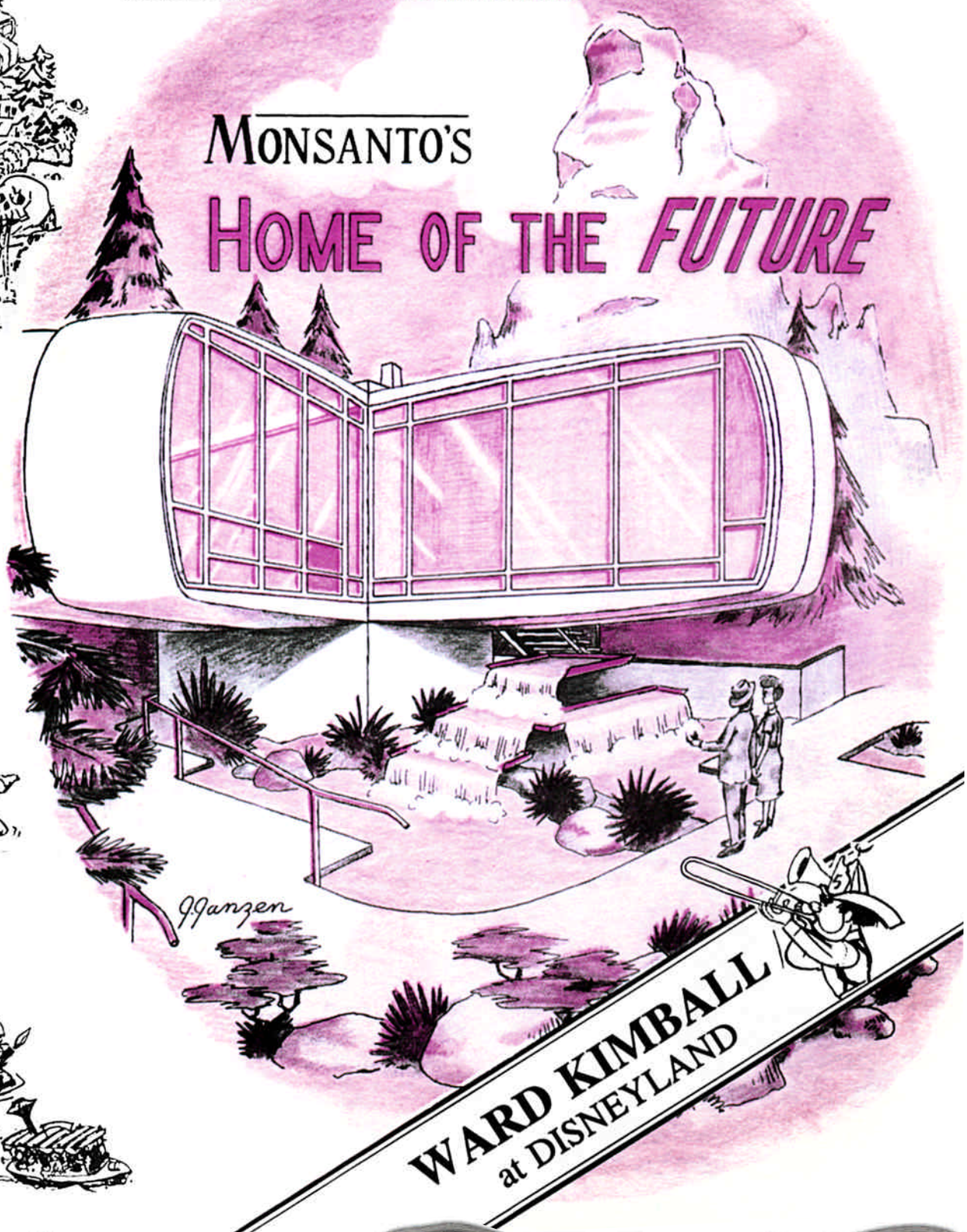
NUMBER 12
WINTER 1991-92

$5.00

The E Ticket®

"- - - COLLECTING THEME PARK MEMORIES - - -"

MONSANTO'S HOME OF THE *FUTURE*



WARD KIMBALL at DISNEYLAND

Main Gate

WELCOME ... Welcome to Issue #12 of The "E" Ticket. Tomorrowland's famous **Monsanto House of the Future** is often remembered as a showplace for "50s modern" materials and products, and as one of Disneyland's best examples of corporate participation. This issue our cover story revisits this stylish and fondly remembered attraction, with a description from the perspective of a guest within the Park.

Ward Kimball, one of the best-known and most accessible of Walt Disney's "nine old men," has often downplayed his participation in the Disneyland story. With his help, we've assembled some examples where his extraordinary career (and his interaction with Walt Disney) affected and helped shape the outcome of our favorite Park. We think that these bits and pieces add up to a big contribution.

We are asking some of you to renew your subscription to The "E" Ticket on a special form included with this issue. We first offered "4 issue subscriptions" four issues ago (with Issue #9), and we're sincerely hoping that EVERY SINGLE ONE OF YOU who signed up at that point will renew and stay with us. We pledge that The "E" Ticket will happily continue to document Disneyland's past "in the manner to which you are accustomed" …so please resubscribe.

The rest of you still have additional issues of The "E" Ticket coming. The last issue number of your subscription appears in the upper right corner of your mailing label. We'll let you know when it's time for you to renew ...

We had lots of help in completing this issue. Our thanks to Robert Deuel, Tom Tumbusch, Steve Stuart, Bruce Lau, Jerry Wright and especially Roberta Brubaker. Thanks to David Mumford and Bruce Gordon for reference material (they've kept the lamp burning in the **Monsanto House** for years). Rare photographs and crucial information were provided by Roger Broggie, Ken and Polly Anderson, Dave Smith and John Hench. Ward and Betty Kimball shared with us their time, their memories, and a truly miraculous collection of vintage toys, old fire equipment and historic trains ... thank you.

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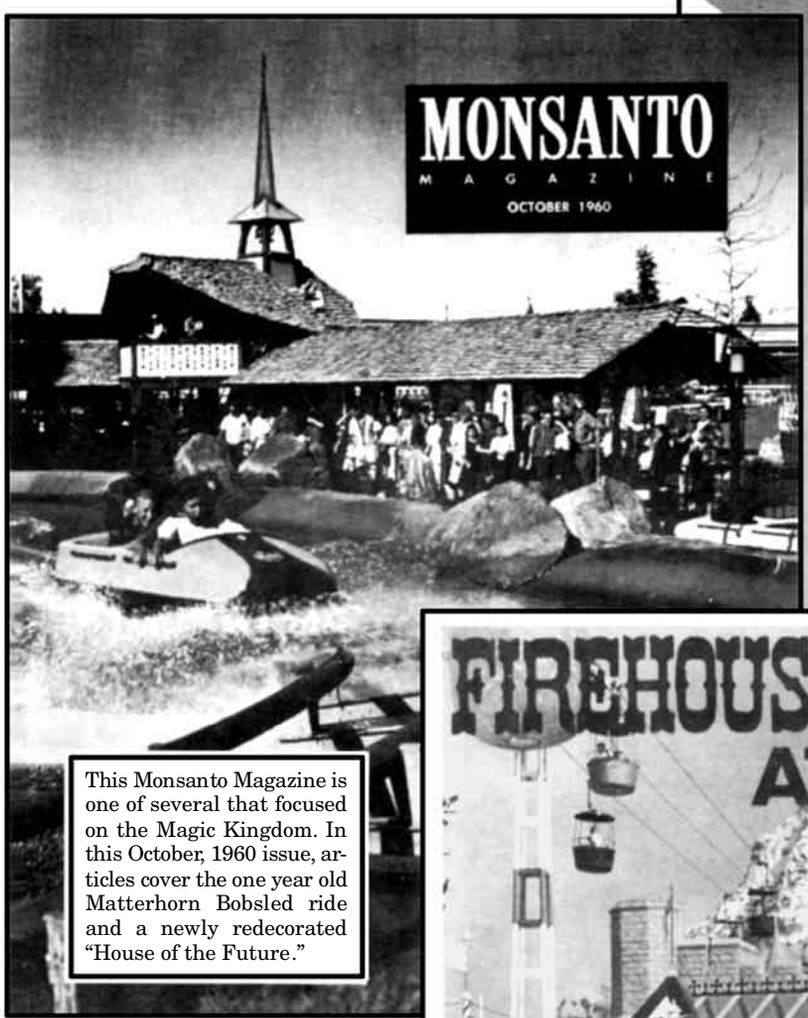
The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

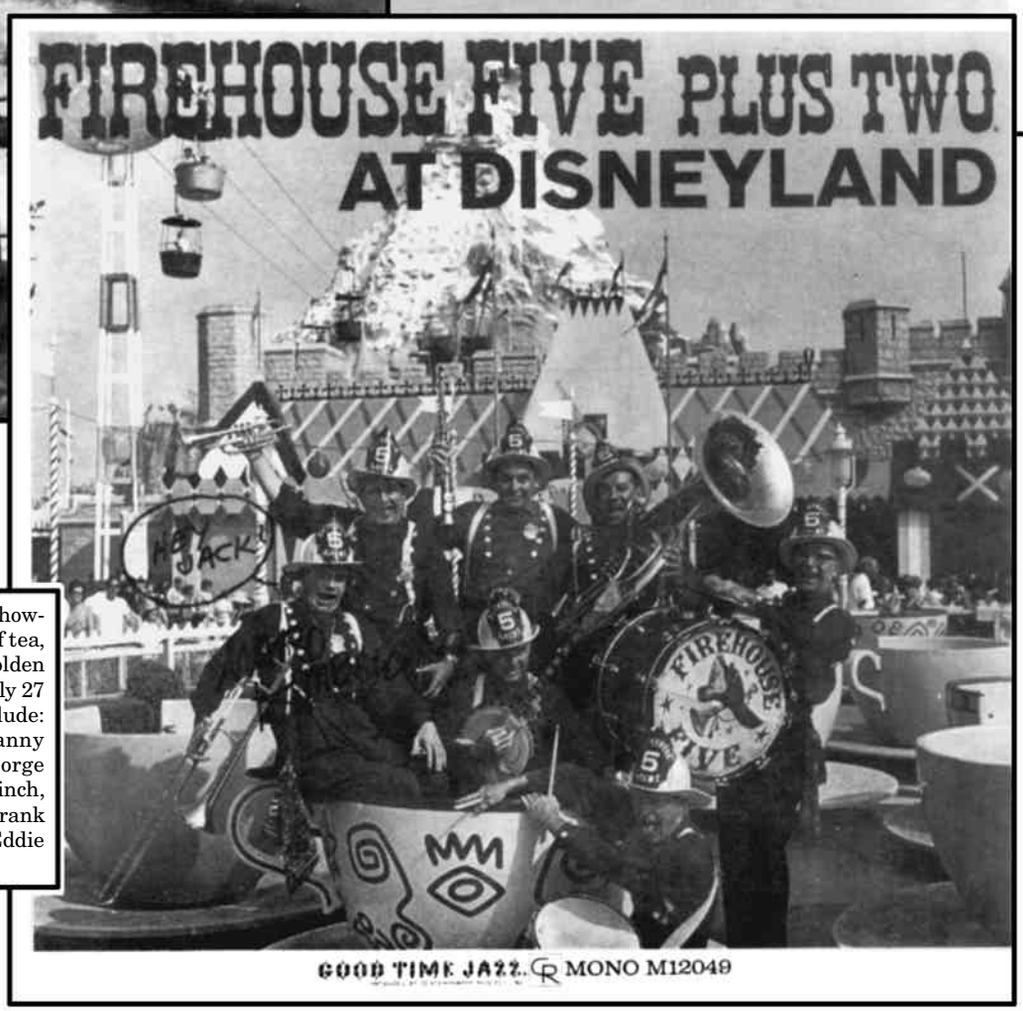
* * * SHOWCASE * * *

Much of the information featured in The "E"Ticket is originally found in vintage magazines and other hard to find paper collectibles. This issue we "showcase" some of the source items which helped us tell the stories of the **Monsanto House**, and the *Firehouse Five Plus Two* ...



This Monsanto Magazine is one of several that focused on the Magic Kingdom. In this October, 1960 issue, articles cover the one year old Matterhorn Bobsled ride and a newly redecorated "House of the Future."

This 1987 brochure was done within W.D.I. by David Mumford and Bruce Gordon to mark 30 years since opening, and 20 years since closing the Monsanto "House of the Future."



The Firehouse Five album, showing the band sharing a cup of tea, was recorded "live at the Golden Horseshoe" at Disneyland July 27 & 28, 1962. Members include: Ward Kimball, trombone;Danny Alguire, trumpet; George Probert,soprano sax;Don Kinch, tuba;Dick Roberts, banjo; Frank Thomas, bass drum; and Eddie Forrest, drum.

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WARD KIMBALL and the FIREHOUSE FIVE PLUS TWO®

by Jack E. Janzen

If success were measured by how much fun a person has had, than Ward Kimball would have to be one of the most successful men alive. Antique toys, full size trains, amusement parks, toy trains, animation, live action filming, antique fire engines and Dixieland Jazz music ... did we miss anything? I'm sure we did, but this list gives you the idea.

The *Firehouse Five Plus Two* Dixieland Jazz group, also referred to as *FH5*, combined several of Ward's interests into a twenty-two year long musical blow-out that gave the band a world reputation while entertaining millions of enthusiastic fans. Many of these fans followed the group to Disneyland where they played regularly. Other Park visitors discovered Dixieland Jazz by accident as they wandered into range of the infectious music.

1948 found Ward Kimball spending his lunch hours combing the thrift and used furniture stores around his place of employment ... the Disney Studios on Hyperion Boulevard in Hollywood. His search focused on old 78 RPM recordings by Dixieland greats from thirty years earlier including Jelly Roll Morton and His Red Hot Peppers, King Oliver's Creole Jazz Band, and Louis Armstrong's Hot Five. Ward and some of his buddies around the Studio would gather with their own instruments in his office and have a great time playing along with the recordings. When they first started, the loosely organized band called themselves *The Huggajeedy 8* and later the *San Gabriel Valley Blue Blowers*. As their sound improved, folks around the Studio began to take notice. Soon it was standing room only during these hot lunch time jam sessions.

Firehouse Five Plus Two ... doing their bit for Walt on Disneyland's Opening Day. From left to right - Don Kinch (trumpet), Jim MacDonald (drums), Ed Penner (tuba), Frank Thomas (bass drum and piano), Ward Kimball (trombone), George Probert (soprano saxophone) and Danny Alguire (trumpet).

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An earlier Dixieland Jazz group ... the "Huggajeedy 8" ... poses with Walt Disney for an October 11, 1947 photograph in the Studio commissary.

© Disney Enterprises

Ward Kimball developed caricatures of the band members for use in animation and for advertisements promoting the band. Names penciled in include Harper Goff on banjo, Danny Alguire on horn, Ed Penner on sax, and Ward Kimball intently playing trombone.

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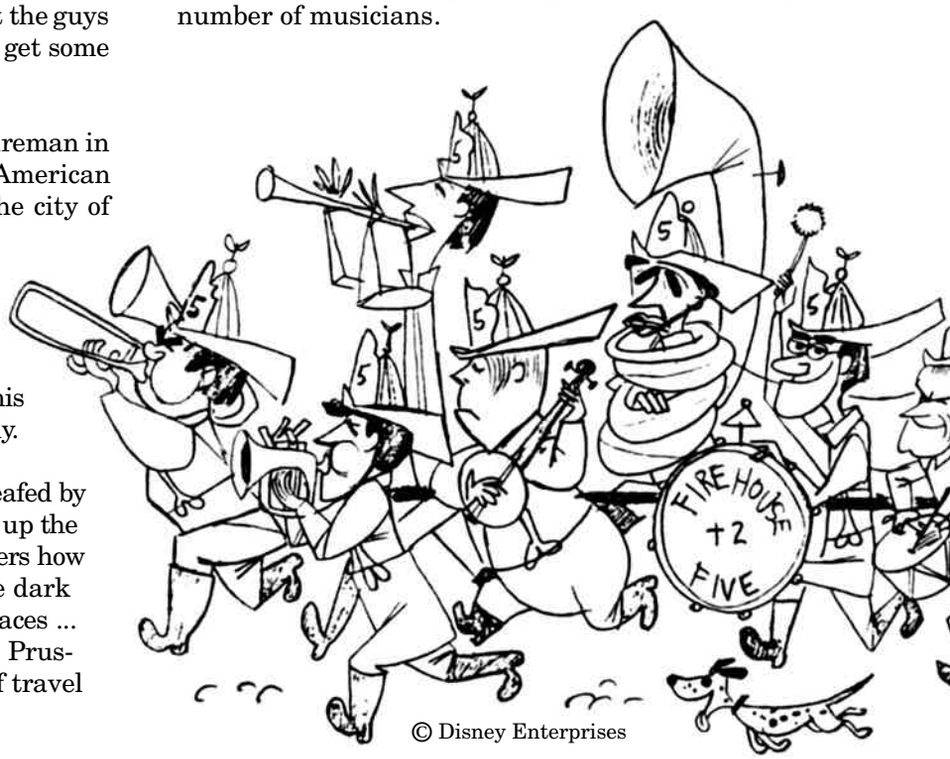
Ward and the boys from the Studio ... with brand new hats, fire truck and name, pose in the garage before heading down to San Diego with the Horseless Carriage Club, April 1949.

In his spare time, Kimball was playing around with antique cars and had restored a Model "T" Ford. He belonged to The Horseless Carriage Club and was in charge of entertainment for the club's first cross-country outing to San Diego and back, planned for the following year ... 1949. As Ward recalls, "We knew about this a year in advance and I decided that if we were going to parade through all these little towns ... Escondido and the rest of them ... why not get the guys together at the Studio. We'd put on fire hats, get some red shirts and maybe ride a fire truck."

Ward got wind of a fire truck belonging to a fireman in San Pedro. The truck, a four cylinder, 1914 American La France, had originally been owned by the city of Venice, California. When the city of Los Angeles absorbed Venice, the vehicle did not meet fire codes requiring at least six cylinders, so it was sold to the Wilshire Oil Company. Kimball purchased the truck from the San Pedro fireman who had stored it in his backyard after getting it from the oil company.

The fire truck was hastily restored and gold leafed by Kimball, and was finished just in time to load up the Band for the trip to San Diego. Ward remembers how hard it was to get everyone to buy the same dark blue pants ... "they'd buy them at different places ... light blue, turquoise blue, ultra-marine blue, Prussian blue." As the new costumes and mode of travel came together, a renaming of the group was in order. With red shirts, fireman hats and Studio supplied suspenders the *Firehouse Five Plus Two* headed south. The group was made up of Disney artists including: Fire Chief Ward Kimball, trombone; Harper Goff, banjo; Danny Alguire, trumpet; Frank Thomas, piano and bass drum;Clarke Mallery, clarinet;Jim MacDonald, drums; and one undesignated spot that was filled by a number of musicians.



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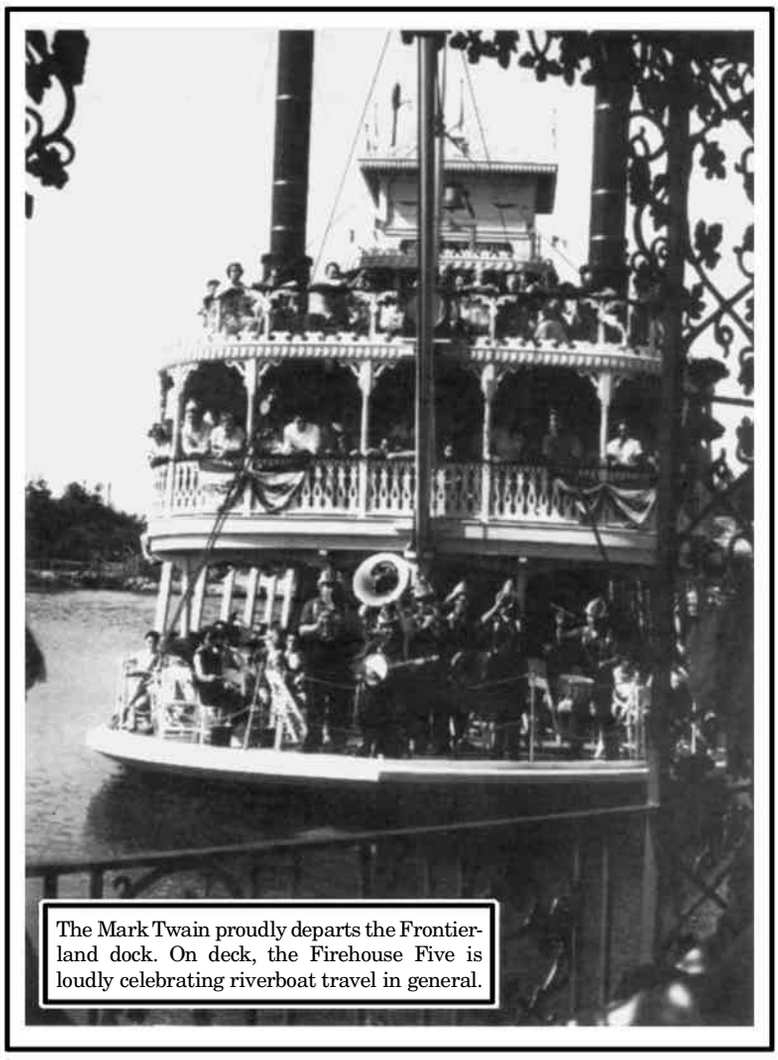
Ward Kimball describes taking the band on the road for the first time: "We'd play ... we brought the house down wherever we went. It was a phenomenal thing. We'd been doing this thing in my room at the Studio and then all of a sudden we're going commercial. We'd stop at firehouses on the way and we'd start playing and all the people in the town would start dancing in the street. When we played for the street dance in San Diego, they roped off a whole city block and had the old cars parked along the curb ...about fifty of them. We stood on the fire truck ... we had a little P.A. system and these people who had come from God-knows-where all started dancing. It was sort of an infectious effect that the music had on people. Everybody said: 'there's something about your music that makes people like to dance' ... of course I knew what it was and I'd say: 'yeah ... we have pretty good rhythm.'"

The *FH5* cut their first record on May 13, 1949 on the *Good Time Jazz* label. The song they recorded would later become the theme song for the band. A wailing siren kicked off the resounding rendition of, appropiately, *Firehouse Stomp*. Many more singles and albums were to follow in the years ahead including the now highly collectible *Firehouse Five Plus Two At Disneyland*.

After the successful debut in San Diego, *FH5* began doing gigs at parties, dances, picnics, parades and concerts at the Hollywood Bowl. The band was very popular ... first at the Beverly Cavern, and later at the famous Hollywood movie colony night spot, the Mocambo Club. Here stars came to let their hair down and listen to music as the band played Monday evenings for "Charleston nights." Other memorable engagements included a semi-annual trek to the celebrated San Francisco jazz spot Earthquake McGoon's owned by Kimball's good friend Turk Murphy; a run to Iowa in 1964 for the Ginnell College Homecoming; and the annual Southern California Art Director's Costume Ball that predictably turned into a pretty wild party. But the place where the band could be found most regularly was, of course, Disneyland.



The Mark Twain proudly departs the Frontierland dock. On deck, the Firehouse Five is loudly celebrating riverboat travel in general.

Before Disneyland opened, vintage fire equipment and accessories were needed to furnish the Fire Station on Main Street. Someone came up with a firehouse supply catalog from the Carrens Company, a long time supplier of this type equipment. When Ward saw the catalog and found that they still made antique leather parade hats with an abundance of filigree in the leather, he decided they would be just right for the band. His order went in at the same time as the Disneyland order. When his hats arrived, Ward painted them white, added the ornately painted front shield and distributed them to the band members.

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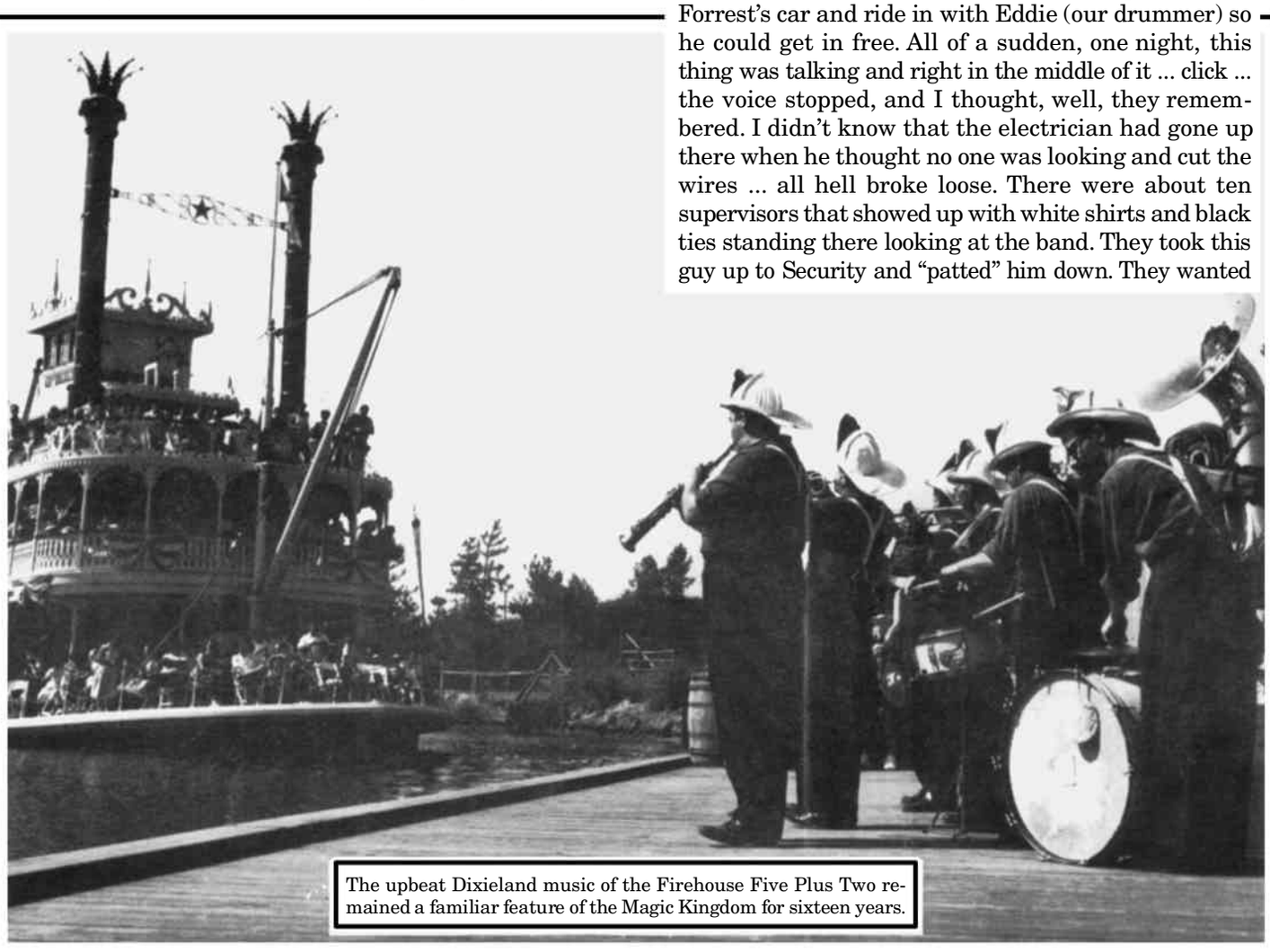
The *Firehouse Five* first played at The Magic Kingdom on Opening Day, July 17, 1955. Ward and the boys were penciled in to play for the "live coverage" television cameras that were following Bob Cummings, Art Linkletter, Ronald Reagan and, of course, Walt Disney around the Park. Walt wanted the show to reflect a happy and exciting atmosphere and no one was any happier or more exciting than the *Firehouse Five*.

After doing their bit for the cameras, Ward asked Walt what he wanted them to do. Walt replied, "Just wander around, and if you find a good place, and you get a crowd ... why go ahead and play." With no real agenda, the group tried almost everything. They moved from place to place and even rode the tenders of both locomotives of the **Santa Fe and Disneyland Railroad**, playing all the way around the Park (wandering musicians have been a standard at the Park ever since). It eventually occurred to them that it would make perfect sense to play in front of the Fire Station on Main Street, so that's where they belted out their tunes with the greatest of energy. What they didn't know was that at that moment, Mr. Disney was in his private apartment above the Firehouse trying to take a nap. When asked what he thought about the Dixieland band, Disney said "Yeah, they're a loud band,but they've got good rhythm."

Dixieland music, the *Firehouse Five Plus Two* and Disneyland became well acquainted in the years that followed Opening Day. "Dixieland at Disneyland" was a regular event, and when that ended, the *FH5* played on Friday and Saturday nights during the summer at the **Golden Horseshoe Saloon**, or at New Orleans Square in front of the Train Depot. The first night they played by the Depot, the recorded announcement of the arrival of the train continuously interrupted the music. Kimball remembers, "This thing would boom out and I'd be trying to announce the next number. It would drone 'Your attention please ... *wali bali bali bah bali*.' I grabbed a supervisor and said: 'Can't you turn that damn thing off? How can we have rapport with the crowd if they can't hear what I'm saying?' I called up during the week and they said, 'yes, they'd have it turned off.' Well, three times out of five, the thing would be left on ... they'd forget. This went on for about a month and I'd get mad while on the microphone and I'd imitate it by saying: 'Our next number ... *wali wah wah wah* ...'"

"There was this electrician from San Pedro who was a 'groupie' ... he just loved the *Firehouse Five*. He'd hide in the bushes outside of Disneyland and hop into Eddie Forrest's car and ride in with Eddie (our drummer) so he could get in free. All of a sudden, one night, this thing was talking and right in the middle of it ... click ... the voice stopped, and I thought, well, they remembered. I didn't know that the electrician had gone up there when he thought no one was looking and cut the wires ... all hell broke loose. There were about ten supervisors that showed up with white shirts and black ties standing there looking at the band. They took this guy up to Security and "patted" him down. They wanted



The upbeat Dixieland music of the Firehouse Five Plus Two remained a familiar feature of the Magic Kingdom for sixteen years.

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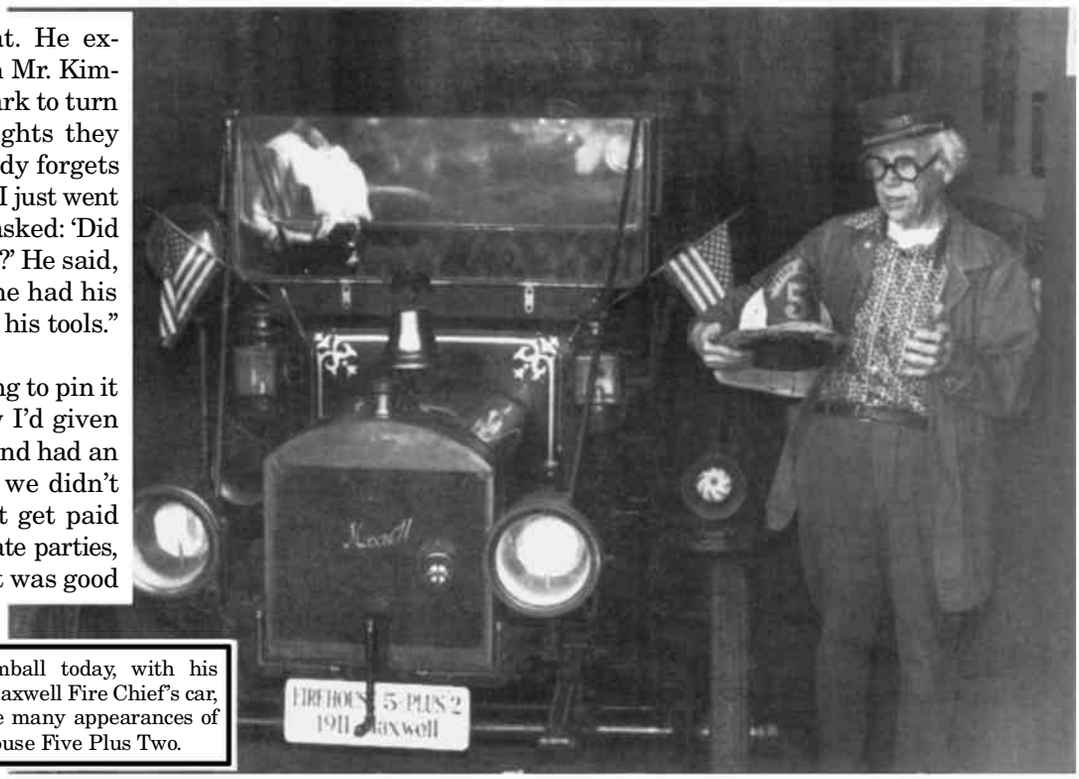
to know why he did that. He explained: 'It interfered with Mr. Kimball, who had asked the Park to turn the speakers down on nights they played there, and everybody forgets all the time ... so that's why I just went up and cut 'em.' Security asked: 'Did Kimball tell you to do that?' He said, 'No, I did it myself.' And he had his leather bag with him with his tools."

"They may have been trying to pin it on me because they knew I'd given them a hard time ... the band had an attitude anyway because we didn't have to do this. We didn't get paid nearly what we got at private parties, but it was Disneyland ... it was good exposure."



Ward Kimball today, with his antique Maxwell Fire Chief's car, recalls the many appearances of the Firehouse Five Plus Two.

The *Firehouse Five Plus Two band* played together until 1970. After uncountable engagements for every conceivable function, the last gig was an auto show at the Anaheim Convention Center. Ward Kimball remembers standing on the Convention Center stage and saying to the band ... "one more hour of this, and all this sh-t will be over." We asked Ward if the *FH5* folded because they were no longer challenged by performing Dixieland Jazz ... whether they had just grown tired of it all. He looked at us fully aware that this was an opportunity for a deeply philosophical summation of the band's musical career ... He replied, "Twenty-two years, for Christ sake ... and we just did it so we could ride in a fire truck!"

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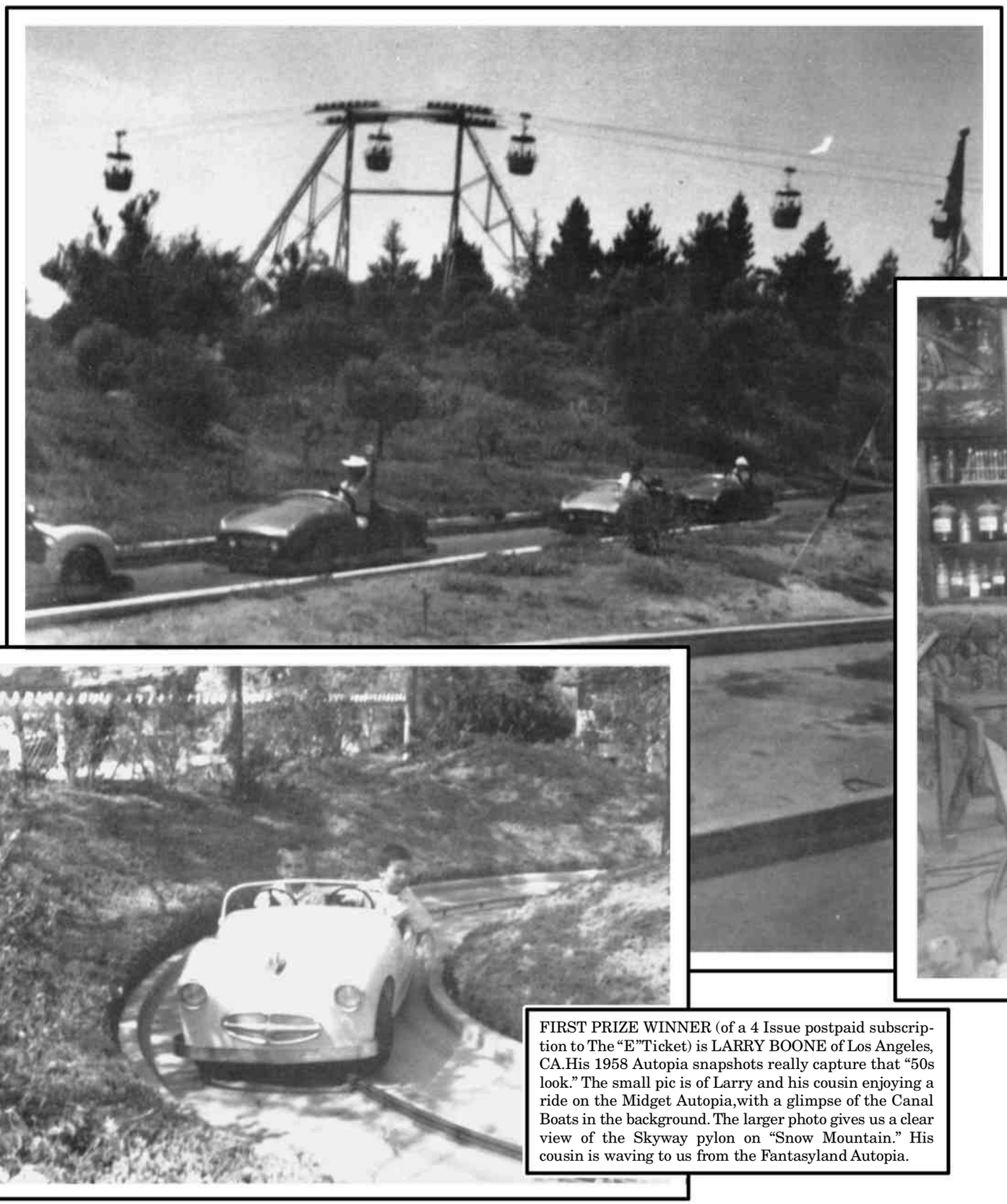
LOST PHOTO CONTEST

This contest, now a regular feature in The "E"Ticket, has proven very popular with you, the readers. The number of pictures you've submitted and the enthusiastic comments in your letters prove this kind of participation works for everyone. Let's hear from more of you ...the contest for next issue is NOW OPEN. No one, not even the editors, can predict what undiscovered photographic Park secrets still await ... to be shared in next issue's Lost Photo Contest.



FIRST PRIZE WINNER (of a 4 Issue postpaid subscription to The "E"Ticket) is LARRY BOONE of Los Angeles, CA.His 1958 Autopia snapshots really capture that "50s look." The small pic is of Larry and his cousin enjoying a ride on the Midget Autopia,with a glimpse of the Canal Boats in the background. The larger photo gives us a clear view of the Skyway pylon on "Snow Mountain." His cousin is waving to us from the Fantasyland Autopia.

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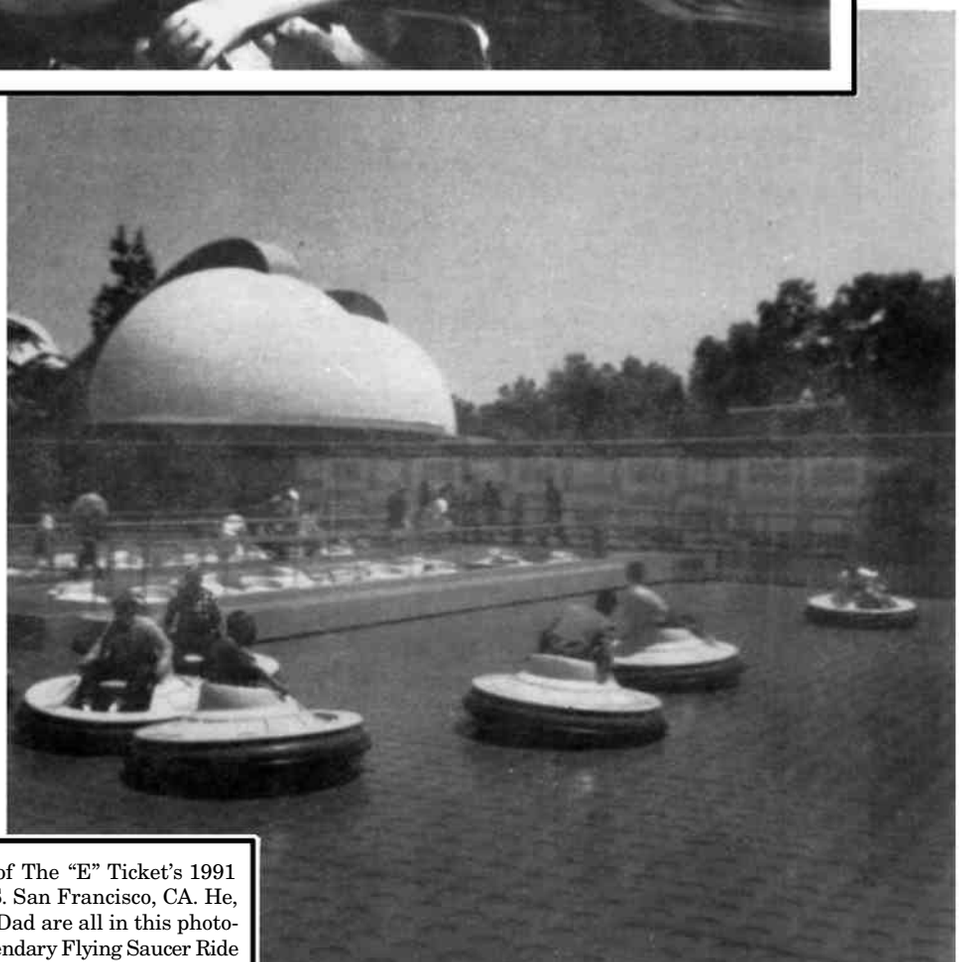
RUNNER-UP WINNER (of a copy of The "E" Ticket's 1991 Annual) is THOMAS WOOD of Laguna Beach, CA. This picture, taken in front of the Wen-Mac Flight Circle in September, 1962, shows Thomas and his sister, Cookie, posing with the Tomorrowland Spaceman.



RUNNER-UP WINNER (of a copy of The "E" Ticket's 1991 Annual) is STEPHEN POWERS of S. San Francisco, CA. He, his brother, his step-brother and his Dad are all in this photograph, gliding and bumping on the legendary Flying Saucer Ride in Tomorrowland, 1965. Also from Stephen ... the Munsters exhibit, at Universal Studios, taken in November of 1966.

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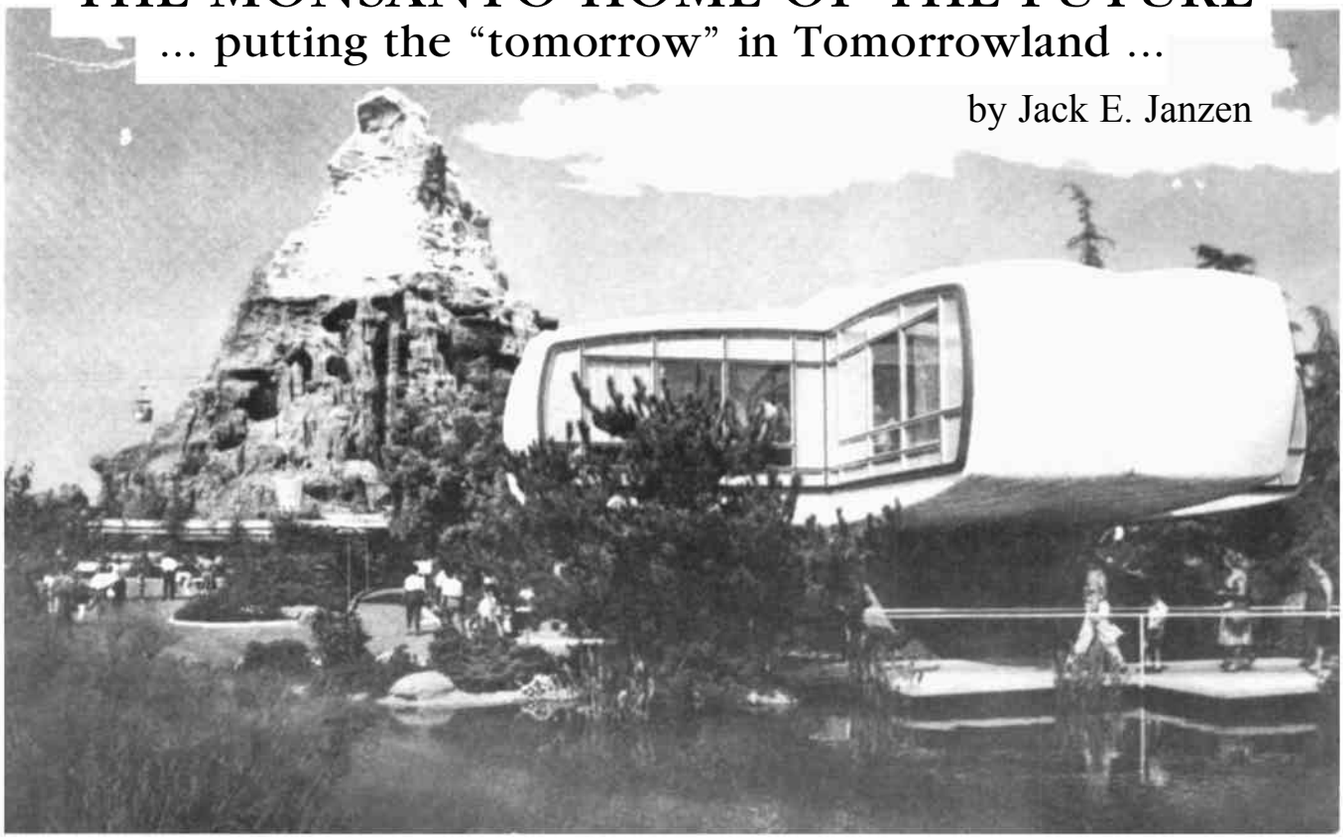
THE MONSANTO HOME OF THE FUTURE

... putting the "tomorrow" in Tomorrowland ...

by Jack E. Janzen



A cloud with windows ... that's how I remember the **Monsanto House of the Future**. It had the appearance of a spaceship hovering at the gateway of Tomorrowland ... but this wasn't the comic strip future of *Buck Rogers*, *Flash Gordon* or even the *Jetsons*. This was as real a look into the future as you could get.

Late in 1956, Imagineer John Hench got a call from Walt Disney. Walt was in communication with Monsanto, a diversified chemical manufacturing firm headquartered in St. Louis, Missouri. He wanted John to coordinate with the company for a new exhibit in Tomorrowland. Monsanto was already sponsoring the "Hall of Chemistry" in Tomorrowland, and both Disney and the chemical company felt Disneyland would be the perfect showcase to display a new concept in design and construction ... A House of the Future.

This 1957 view from the Skyway shows the House of the Future shortly after it "landed"in Tomorrowland. Viewing from the window in the "boss bedroom," one sees Snow Mountain ... precursor to the Matterhorn.

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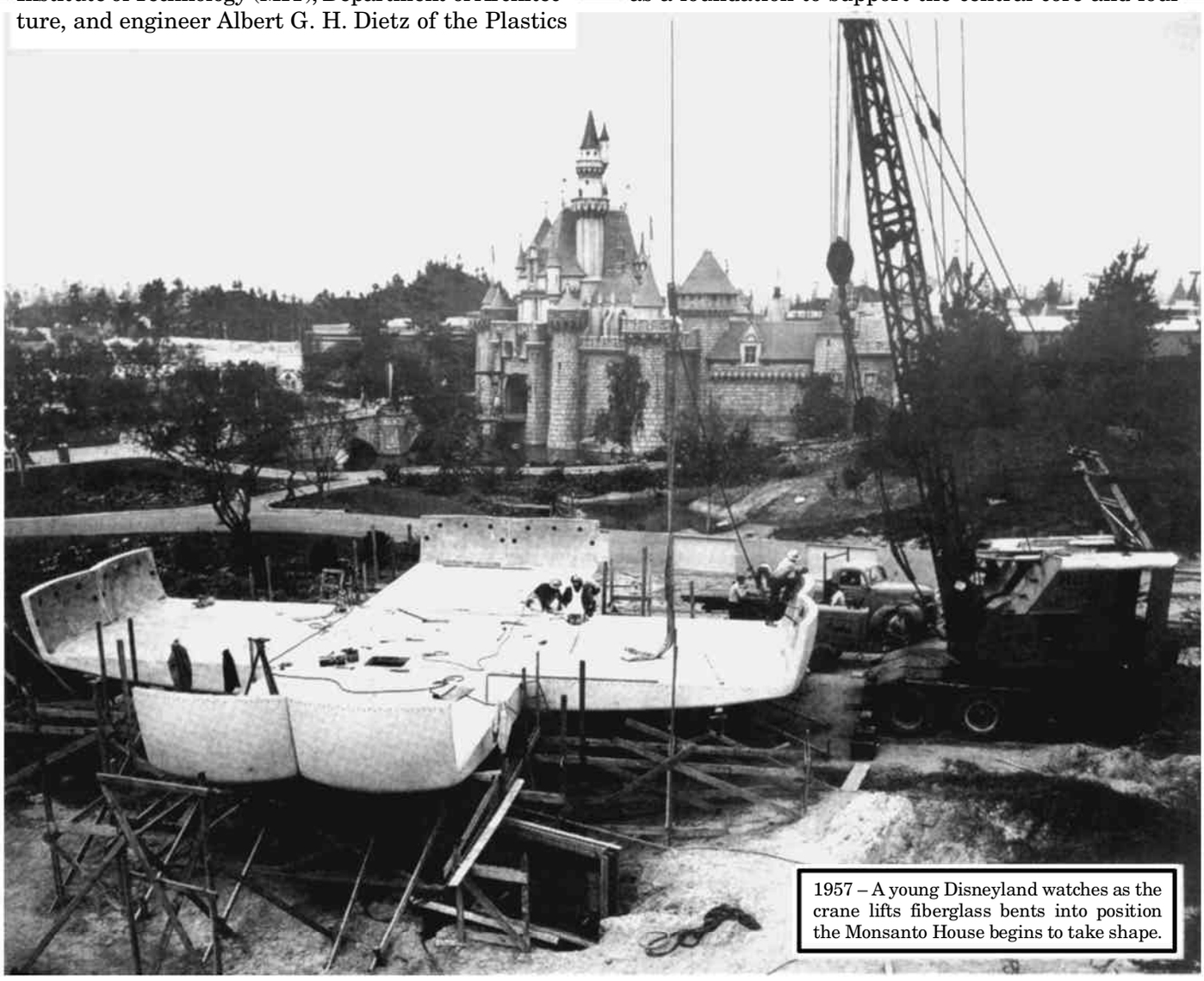
Two years earlier the creation of Disneyland had been in full swing. The push to open the Park on time coupled with the ever-rising costs forced Disney to compromise many of his earlier plans ... nowhere was this more apparent than in Tomorrowland. The futuristic cityscapes of early concept artwork had given way to the practicality of 1955 technology. Attractions like the **Astro-Jets** and **Phantom Boats** were little more than dressed up carnival rides. As popular as the **20,000 Leagues Under the Sea Exhibit** was, it is no secret that Disney installed it in the Park as a last minute filler because he had nothing else to put in that building. The **House of the Future**, as proposed by Monsanto, was just what Disney needed to better fulfill his promise of a "Land of Tomorrow."

The planning for this futuristic house goes back several years prior to when Walt Disney took an interest in it. A Monsanto development team was first assembled in 1953 to explore and demonstrate the use of plastics for home construction applications. Architects Richard Hamilton and Marvin Goody of the Massachusetts Institute of Technology (MIT), Department of Architecture, and engineer Albert G. H. Dietz of the Plastics Research Laboratory of the MIT Department of Building Engineering and Construction headed up the design team and were significant contributors to the revolutionary ideas that were to follow. The designers were to develop a prototype home that would be a departure from the traditional boxy wooden structures that dominated the housing industry. Various forms of plastic were to be used in all aspects of construction of the house. The designers were to use plastic in new and innovative ways, not simply to replace wooden components, but to exploit its unique characteristics and use it to its best structural and aesthetic advantage.

As negotiations with Monsanto progressed, a site for the house had to be selected. Disney chose an undeveloped area outside, and to the left of the entrance to Tomorrowland. Walt recognized it as an important transitional area between Fantasyland and Tomorrowland that would be ideal for the new exhibit. Hench, and other Disney team members, began the process of site preparation for the prototype of future housing. A sixteen-foot by sixteen-foot concrete structure was built as a foundation to support the central core and four



1957 – A young Disneyland watches as the crane lifts fiberglass bents into position the Monsanto House begins to take shape.

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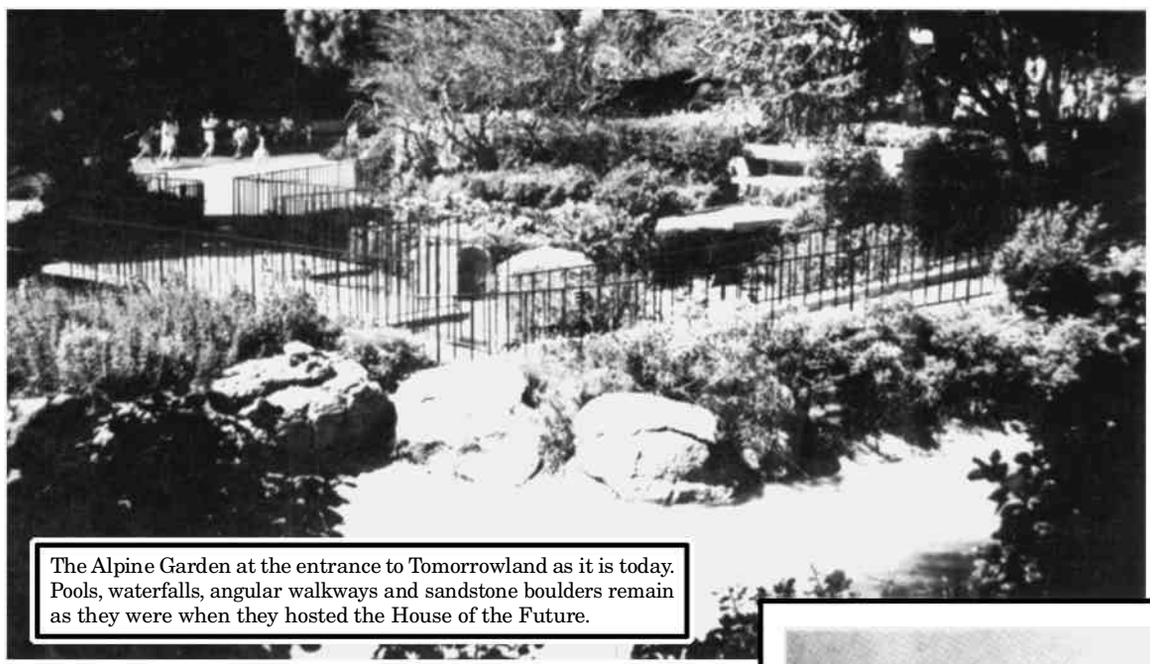
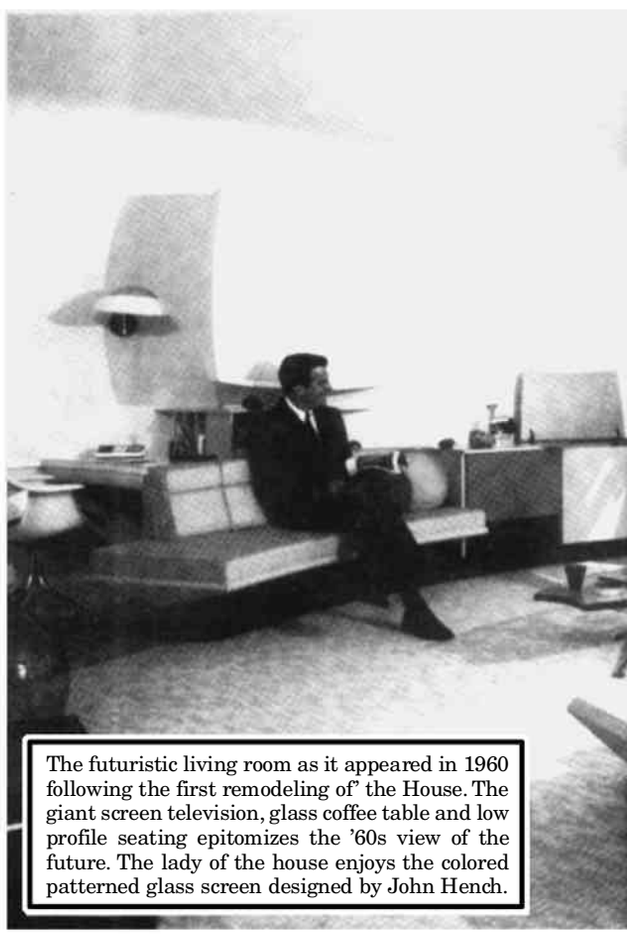
cantilevered wings of the house. This support structure also housed the air temperature control units for the house. With assistance from Disneyland gardening expert Bill Evans, the landscape began to take shape ... existing vegetation was removed and ditches were dug that would later become streams, waterfalls and pools.

As soon as the square pedestal was ready, Monsanto delivered the modular components that created the exterior shell of the house. The eight floor and eight ceiling bents were constructed of ten layers of hand-laminated fiberglass which were paired into U-shaped elements and bolted to a central super-structure. Thermopane windows in multi-paneled sections were installed to complete the exterior of the **House of Tomorrow**.



The Alpine Garden at the entrance to Tomorrowland as it is today. Pools, waterfalls, angular walkways and sandstone boulders remain as they were when they hosted the House of the Future.

The interior space was divided into areas that reflected a modern approach to living. The family that might live in this home would have two children who would sleep in their own wing of the house with their own private bathroom. A "step saver" kitchen that was open to the family/dining room was convenient and perfect for party entertainment. Many of the specially designed furnishings and fixtures that could be found throughout the house were from companies other than Monsanto. The "Atoms for Living Kitchen" was designed by the Kelvinator Division of the American Motors Corporation. Bell Telephone contributed futuristic push-button phones with "preset"dialing, "hands free" speakers and transmitters, and caller viewing screens. "Trans-ceiling polarized light panels" and panalescent and mobile dome lighting were the result of efforts by the Sylvania Electric Products Company.



The futuristic living room as it appeared in 1960 following the first remodeling of' the House. The giant screen television, glass coffee table and low profile seating epitomizes the '60s view of the future. The lady of the house enjoys the colored patterned glass screen designed by John Hench.

While coordinating the effort to bring the Monsanto project to Disneyland, John Hench wore many hats. His personal touch could be seen both inside and outside the house. The multi-level waterfall that shimmered its watery curtain between landscaping terraces was his design. When the waterfall was first constructed, Hench was concerned that the exterior plywood components would require constant adjustment to maintain the smooth flow of falling water. These concerns proved unfounded. The falls functioned exceptionally well as an aesthetic element of the overall scene, and also aerated the water in the pools which was used as a recirculated cooling agent in the air conditioning system of the house.

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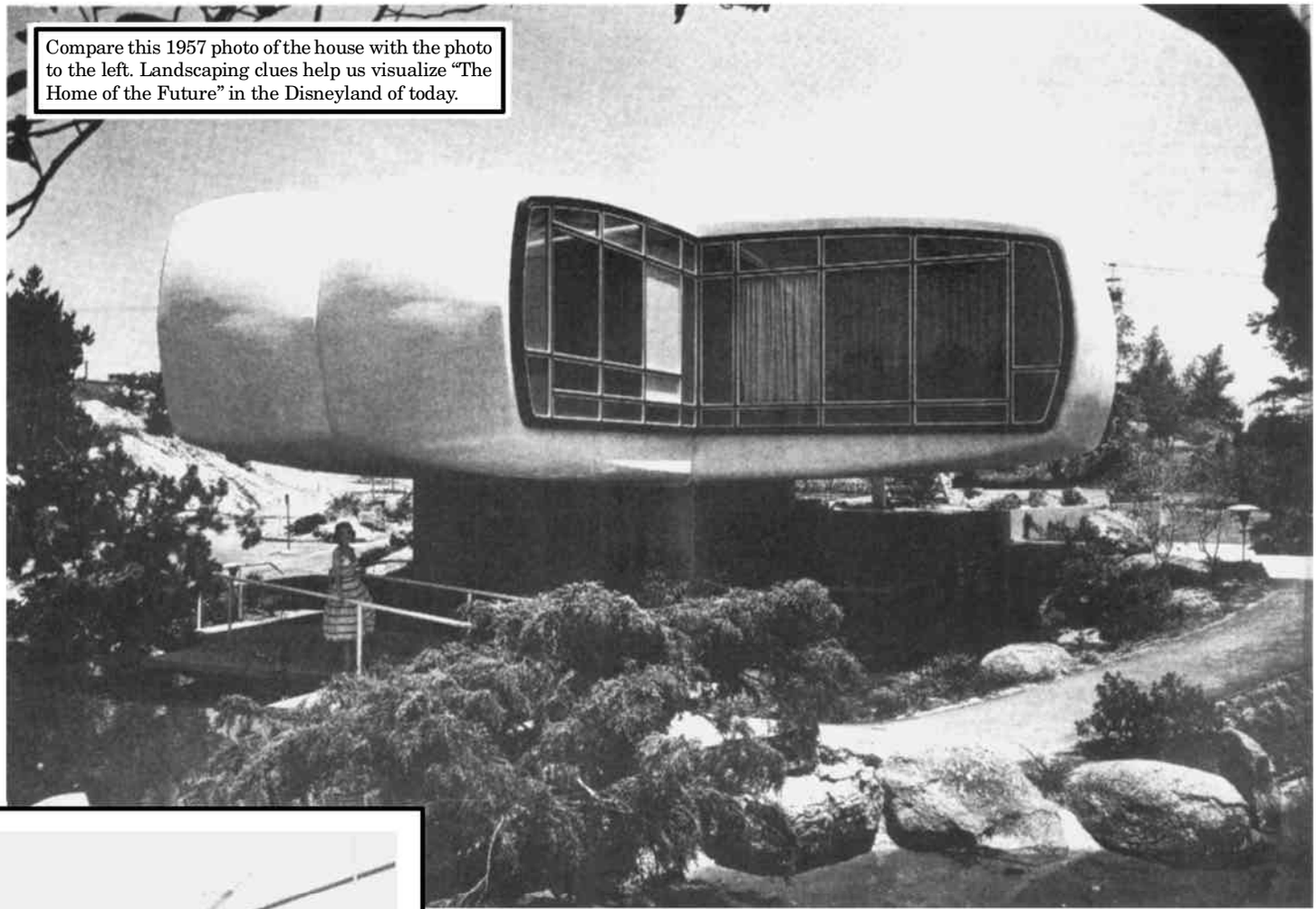

Compare this 1957 photo of the house with the photo to the left. Landscaping clues help us visualize "The Home of the Future" in the Disneyland of today.

For the interior, John Hench designed a revolving, transparent plastic screen for one of the rooms. As the vertical colored panes slowly rotated in front of the south living room window, splashes of light of various hues would move about the room. Hench also designed the first contoured chair with built in speakers for use in the living room. This "psychiatric chair" could afford therapeutic relief after a hard day at the office ... or at the theme park.

Not all of the installation went smoothly. The original concept for the landscaping was a Japanese garden affect with walkways that appeared to float above the surface of the water. The safety department reacted negatively to the plan for individual free standing concrete slabs with no hand rails. Aesthetics, in this case, gave way to visitor safety ... the gaps were filled with mortar and railing was installed. As the project neared completion, John Hench and Bill Evans noticed an area of the landscape that didn't look finished. There was a large open space on the dirt embankment where two wings of the house merged on the side facing the **Fantasyland Castle** ... something was missing. The artist's need for perfection sent both men on a botanical quest. John was elated when he found a beautifully mature "specimen pine" of extraordinary shape. Once the tree had been planted in the appropriate spot, the visual effect was complete ... the landscaping worked in beautiful harmony with the structure itself. Unfortunately later that week, as workmen cleaned the exterior of the house for opening, a bucket of cleaning fluid was spilled on the shapely evergreen ... the accident was fatal ... the dead pine was present during opening, but was later replaced.

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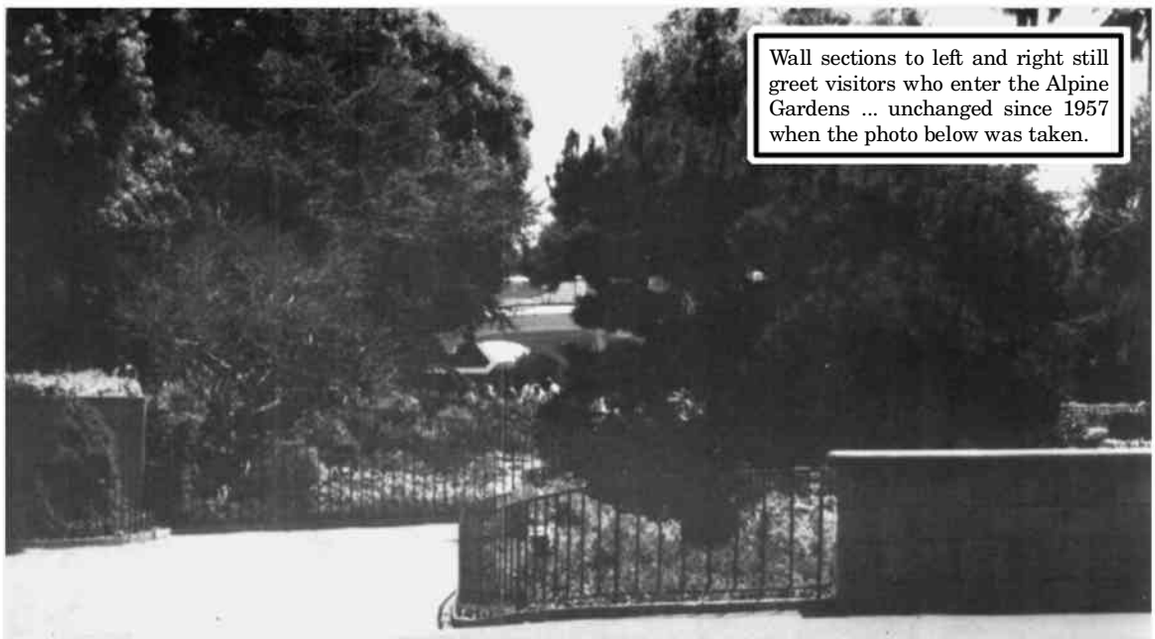
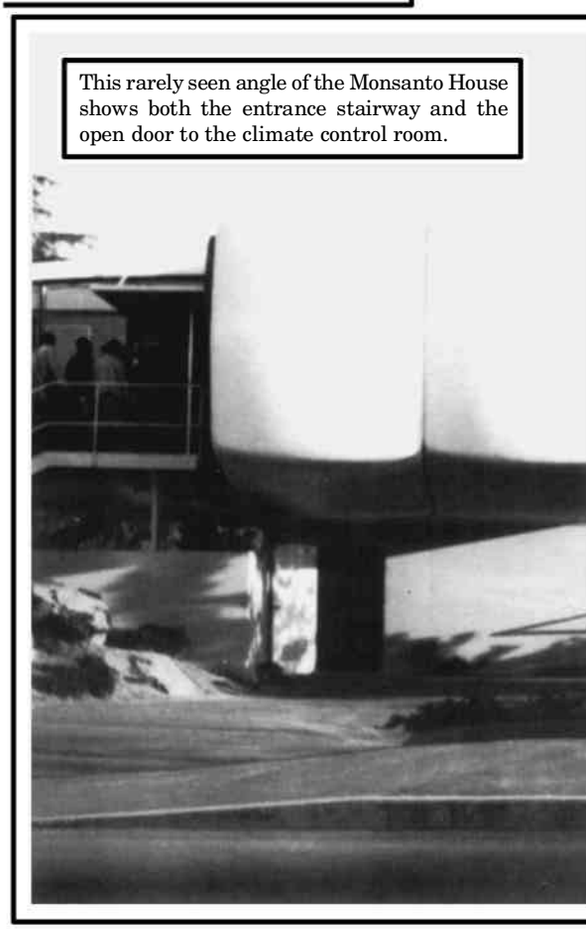
The house opened on June 12, 1957. Publicity photos and brochures were distributed showing the ideal family living in the perfect futuristic dream house. Professional models Helen Barnhart and John Marion appear as a happy couple enjoying their beautiful environment with all the comforts that technology could bring "at the push of a button." The floor plan, in the shape of a cross, "assures full daylight for every room, reduces inter-room noise and provides added privacy for various family activities."



Wall sections to left and right still greet visitors who enter the Alpine Gardens ... unchanged since 1957 when the photo below was taken.

The "**House of the Future**" was well received by the visitors to Disneyland who quickly became enthralled by what the future had in store for them. Progress, and the world beyond today became very tangible ... they could now see it ... touch it ... it was all around them. A steady stream of viewers filed up the entry stairs, past the dining and family room, and into the children's room. Curved walls of off-white, reminiscent of the inside of an egg, supported linear furniture that "hovered" above the striped Acrilan carpet. The procession moved into the master bedroom and beyond, from one room to the next, viewing such wonders as bathroom sinks with electric height adjustment and vinyl flooring embedded with pearl flakes. Micro-wave ovens and ultra-sonic dishwashing devices appeared and disappeared into cabinets and countertops with the push of a button. Today, many of these innovations may seem quaint or unimpressive ... but in 1957, they were revolutionary.



This rarely seen angle of the Monsanto House shows both the entrance stairway and the open door to the climate control room.

Visitors to the house seemed compelled to reach out and touch these new promises for their future. Veteran **Monsanto House** attendants would bet new employees that they could predict whether the next guest through the door would be male or female. To the puzzlement of the novice the other was always right. The secret ... on a certain step on the stairway entrance, men would invariably rap on the side of the plastic exterior "just to see if it was built solid." With a little practice, it was easy to calculate when the "tapper" would come through the door. This male ritual created a worn and dirty spot on the outside wall that required regular painting, unlike the rest of the exterior which was impervious to the elements. Patterned and predictable fingering was not just a male trait. Curious female hands would constantly reach past a rope barrier and into a clothes closet to touch futuristic synthetic nylon garments. Before long, the cloth was worn through and the Costume Department would have to make new ones. After replacing the garments several times, plastic sheeting was finally used to protect the display.

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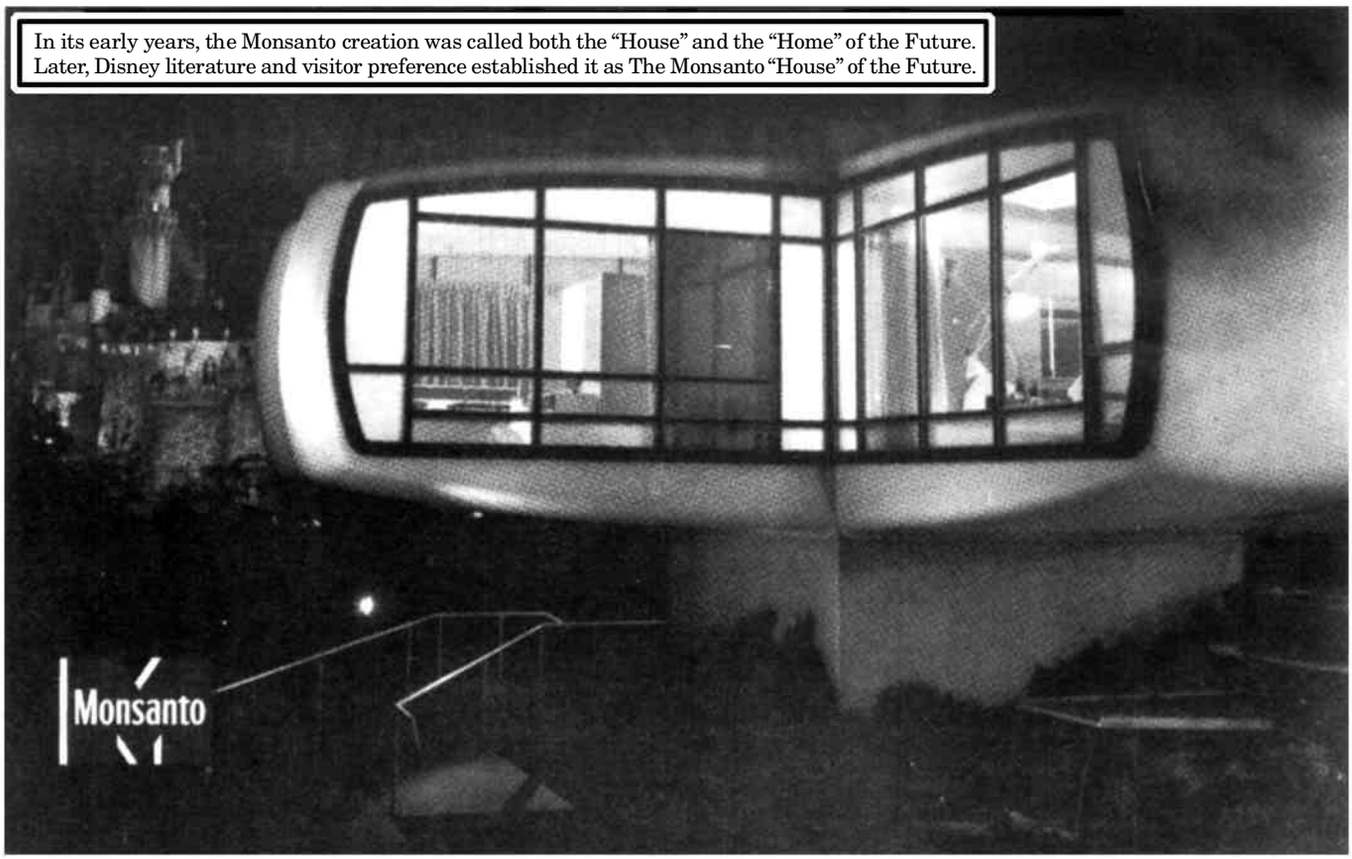
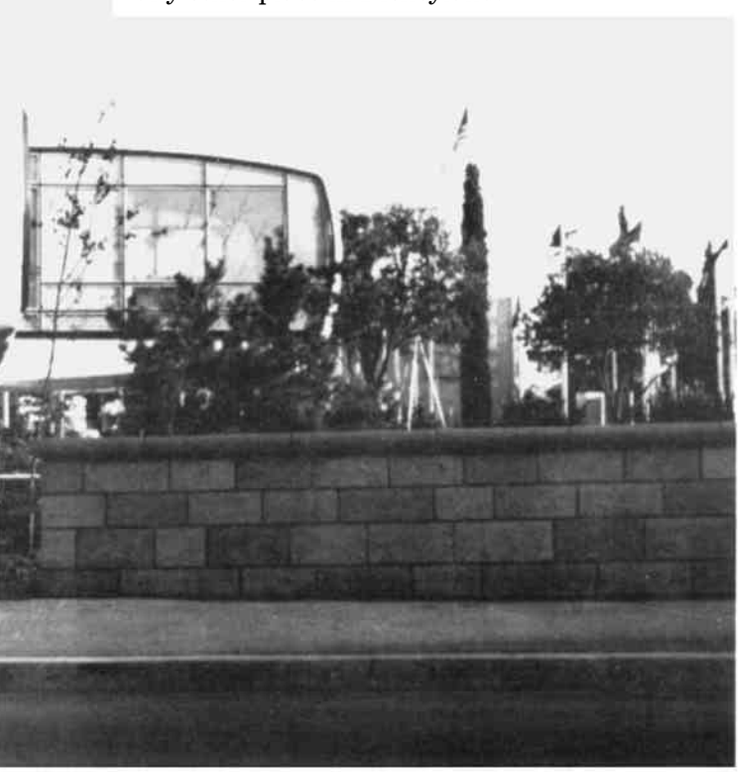


In its early years, the Monsanto creation was called both the "House" and the "Home" of the Future. Later, Disney literature and visitor preference established it as The Monsanto "House" of the Future.

Evening, always a magical time at Disneyland, took on new beauty with the addition of the **House of the Future**. Warm luminescence from the room interiors filtered out to mix with the cool illumination of exterior Malibu lights in the garden. A summer night stroll across the rectangular concrete slab bridgeways, beneath the southern wing of the house, gave guests the feeling of intimacy in the backyard they wished they had. The sound of the waterfall, the coolness of the watery pools and the smell of juniper and pine came together in an alluring combination unlike any other place in Disneyland.



The summer of 1967 saw major changes to the Tomorrowland area. The **Carousel of Progress** attraction was moved to Disneyland from the New York World's Fair and was joined by other new rides like **Journey Through Inner Space** and the **People Mover**. Unfortunately, Walt Disney did not live to see the completion of the new Land of Tomorrow. To keep pace with the future, the interior of the **Monsanto House** was remodeled twice in its ten years of existence. But, inevitably, "new and improved" was no longer good enough. The **House of the Future** had escaped the demolition that took much of the old Tomorrowland in 1966, but it was only a temporary reprieve. Shortly after the opening ceremonies for the new Tomorrowland, the Monsanto Corporation decided the house no longer reflected the direction of their company. In December, 1967, one year after Disney's death, the **Monsanto House** was removed from the Park. The exceptional design and materials which kept the structure in such good shape during its stay at Disneyland, also made it highly resistant to wrecking ball, sledgehammer, and everything else the wrecking crew threw at it. According to John Hench, they finally had to resort to hacksaws to take the house apart piece by piece the way it had been put together.

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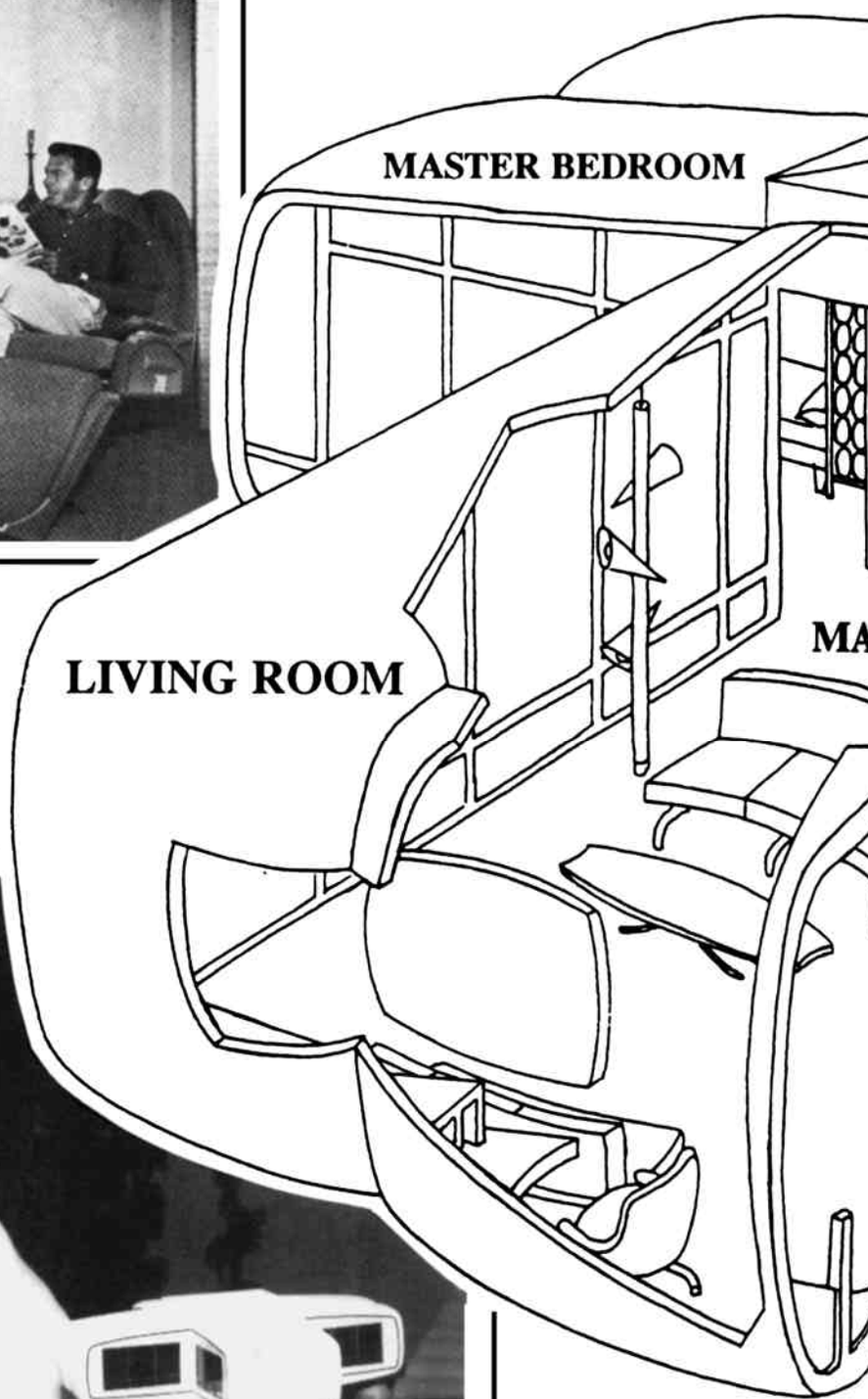
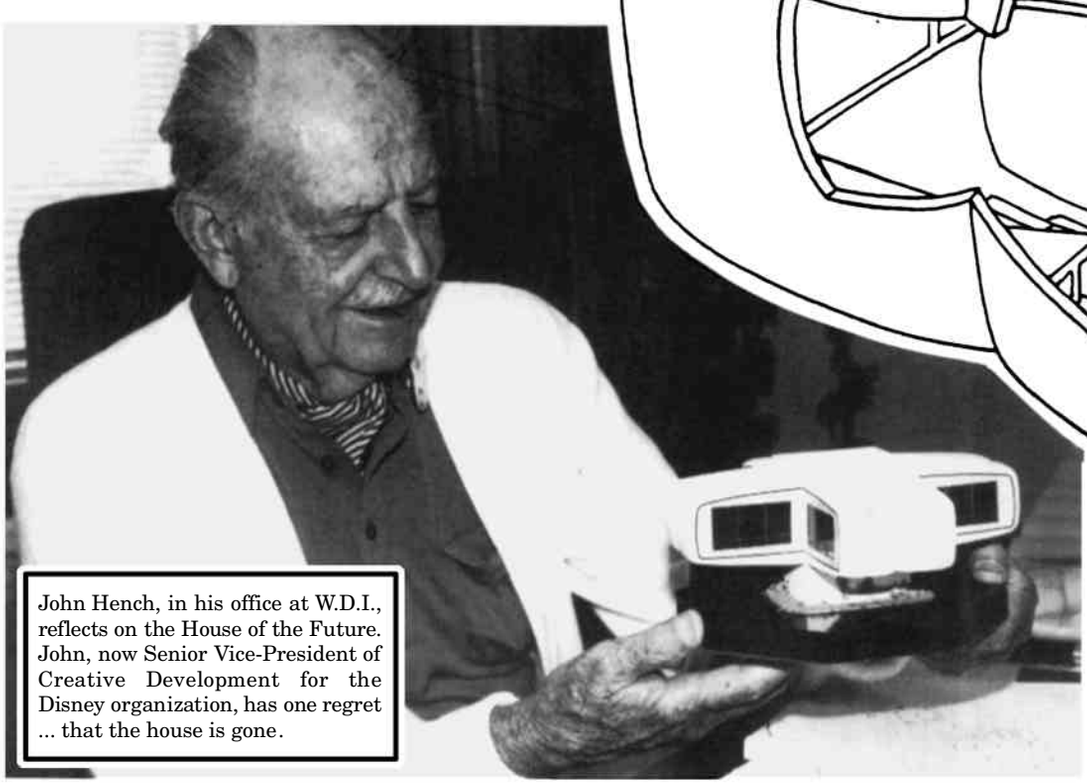
MONSANTO'S

A 1960 pe

This "model couple" relaxes in the master bedroom. The "Alpha" chair adjusts automatically and provides the occupant with music and intercom facilities via built-in speakers.





John Hench, in his office at W.D.I., reflects on the House of the Future. John, now Senior Vice-President of Creative Development for the Disney organization, has one regret ... that the house is gone.

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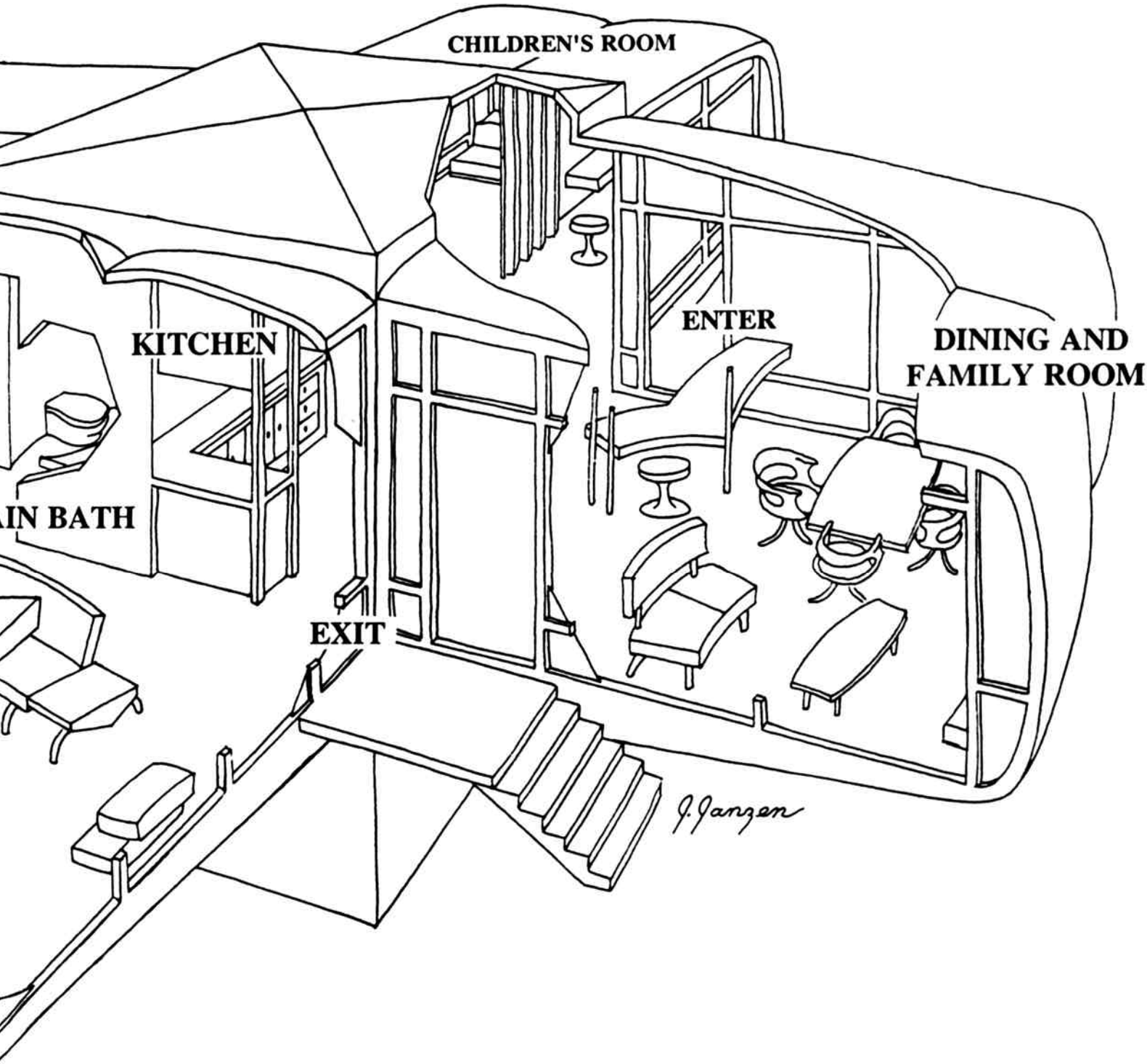
HOME OF THE FUTURE

ek inside Tomorrowland's "Showcase of Modern Living"



Throughout his life ... in everything he did, Walt Disney was a visionary. From the very beginning, Disneyland was to be superior to any amusement park that had preceded it. Disney worked with the most creative people he could assemble to develop new concepts and technologies to accomplish this goal. He believed that the future would mean a better existence for everyone. The **Monsanto House of the Future** had been a direct expression of this optimism. Nearly twenty-five years have passed since the removal of the **Monsanto House** from Disneyland. Even now it is difficult to think of it as a thing of the past. While it was in the Park, it had nothing to do with yesterday... it wasn't even concerned with today... it was an apparition from the future ...

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WALT DISNEY and WARD KIMBALL

... On Track to DISNEYLAND

by Leon J. Janzen

Ward Kimball, in his engineer's overalls, bandana and derby hat poses in the cab of the *E.P. Ripley* ... Roger Broggie took this photo during the Studio's "Penthouse Party" on 4th of July, 1955.

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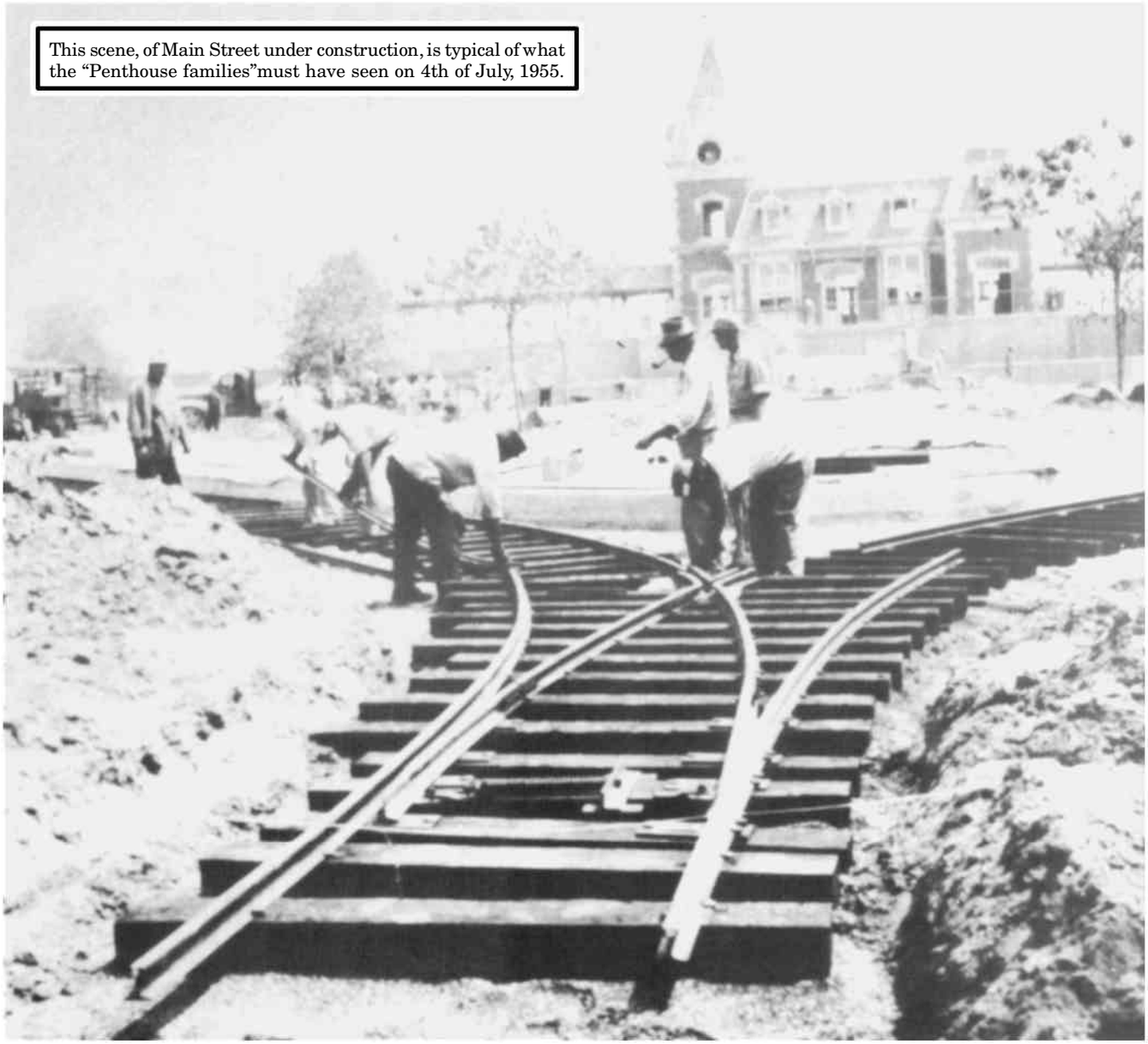

This scene, of Main Street under construction, is typical of what the "Penthouse families"must have seen on 4th of July, 1955.

Walt Disney's interest in trains is often described as a personal hobby ... a form of relaxation he shared with others at the Studio during the '40s and '50s. This probably understates the importance of steam railroading as an influence on Mr. Disney. By the early '50s, his personal experience with trains of all sizes had com - bined with other concepts ...a new kind of "show"was emerging just at a time when he was looking for entertainment alternatives to his Studio's animated films. In Issue #10 of The "E" Ticket, we discussed Walt Disney's love of miniature trains, his beautiful live steam locomotive the Lilly Belle, and the building of his Carolwood Pacific backyard railroad. This time, in Part II of "WALT DISNEY'S LIVE STEAM LEGACY" Ward Kimball helps us visualize Walt's discovery of full size trains as something he might own, design and operate, and ultimately share with his audience ...

Ward Kimball started with Walt Disney Studios in 1934. By 1938 (the year he became an Animation Supervisor for Walt Disney), he had moved his first locomotive, along with other railroad equipment, onto his rural property in San Gabriel. Kimball renamed the 22-ton, 1881 Baldwin narrow gauge-type engine the *Emma Nevada*. This steam locomotive had the distinction of being the first in America to be purchased by a private owner for personal use. Kimball had a "rail buff' reputation around the Studio from the first and over the years, Walt Disney came to appreciate this growing collection of prototype railroad equipment. These were among the reasons why Walt asked Ward Kimball to accompany him to the Chicago Railroad Fair in 1948 ... one of a number of occasions when Walt and Ward shared time in and around real locomotives and equipment.

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Kimball's personal railroad empire, the Grizzly Flats Railroad, had been growing since the late '30s. The steam locomotive *Emma Nevada* and several railroad cars initially waited among the orange trees, until his three-stall engine house was completed at the rear of the property. Kimball fired-up and ran the *Emma Nevada* until the early '50s, operating on his 900-foot stretch of three-foot gauge track until the neighborhood became subdivided and developed around him. During the first ten years on the Grizzly Flats, Ward Kimball would completely restore *Emma Nevada* to her original splendor, add structures along the line, acquire a 1905 "side door" caboose and an 1890 boxcar to go with his 1881 wooden passenger coach. In 1948, he obtained his second locomotive, the *Chloe*, from Hawaii ... a petite and beautiful sugar cane style wood-burner, which he still steams up and operates today.

The Grizzly Flats Depot as it looked once the *So Dear To My Heart* movie set pieces were positioned on Kimball's property. This was taken in Summer, 1948.

Ward Kimball's personal interest in (and collection of) railroad equipment was often big news around the Disney Studio. One example of this resulted in a lengthy appearance of the *Emma Nevada* in a May, 1956 Disneyland television show (*Behind The Scenes With Fess Parker*) promoting Disney's feature film *The Great Locomotive Chase*. Here was production footage taken of Fess Parker (he narrates) and Disney's authentic replica of the famous Civil War locomotive, the *General* on location. As a prelude to this, Disney showcased Kimball's home movies (from 1938) of the *Emma Nevada* being transported, delivered and positioned on the tracks at the Grizzly Flats Railroad. Not shown, of course, was the stir created at the old Hyperion Studio when Ward Kimball rushed from his office ... his assistant Burk Anthony had reported seeing a "rusty old locomotive" inside a freight car, out on the nearby train tracks. The *Emma Nevada* had arrived a week early. Kimball and his brother-in-law spent the rest of the day shooting 16mm color footage as the locomotive was moved from the old Taylor Roundhouse (where the air pump and safety valves were checked out), then trucked up Alameda Street. The footage showing this vintage steam locomotive proceeding down Main Street in Alhambra, barely clearing the Christmas decorations strung over the boulevard, is certainly dramatic. The Studio did an amazing job melding these two blocks of train footage, taken 18 years apart, into one smooth television program.

The tale of how Kimball's Grizzly Flats Depot came to be begins with a Walt Disney visit in the Spring of 1948. Walt visited the Kimball home after the Studio completed shooting the feature film *So Dear To My Heart*, in Porterville, California.As usual, when the Studio needed reference material for a production dealing with trains, they had turned to Ward Kimball. "Walt wanted a quaint little station for a scene in *So Dear To My Heart*. I went through my library of old railroad books and got one called *Buildings and Structures of American Railroads*. Walt and I went

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through the book and he pointed out the station he wanted to build for his movie. It was the Lehigh Valley flagstop depot ... Pottsville Branch ... New York.So the Studio set designer followed the book, and just built a 3-sided shell propped up with 2 x 4s, but it was all made out of wood. No masonite or anything, and it looked good. It looked very authentic in the final film."

"Walt came out here right after the picture was finished, showing somebody from England our Grizzly Flats Railroad. He said, 'I thought that you had a little depot ... a station.' I said, 'No, Walt ... we just haven't gotten around to it yet ... I was always gonna build one like the one you used on the set.' At that point he said:'Why don't you take the set pieces? It's got the window sashes and everything ... maybe you can make something out of it." Ward Kimball went ahead with this project, although getting the Studio "straw bosses" to release all the many parts and sections of the depot proved difficult. More than once Kimball had to call Disney, who would in turn call the Studio Back Lot, to convince them to cooperate.

Using a movie prop as a permanent structure turned out to be more difficult than expected. "It was a lot harder, putting that thing together out of those beat up pieces, than you'd think. We knew how it looked ... we had the rough plans they'd thrown together ... you know, the drawings for the set. There were little clues like where the paint slopped over on the inside 2 x 4s. It cost $12 an hour just for the crane to lift and hold the walls in position. When we got through, the carpenter who helped us said, 'you know, it would have been a lot cheaper and easier if we had just built it from scratch.'"

The Grizzly Flats Depot, on Kimball's property since the late '40s, is linked very strongly to Disneyland. Walt Disney returned eight months later (in the fall of 1948) to see how the depot turned out.The little station was completed and "all fixed up" at that point. When Kimball asked him what he thought of the station, Disney stood there looking at it and said, "Is this really the one that I gave you?" He was having second thoughts about his charitable gesture. Several years later (1953), when work had begun on Disneyland, Kimball got a call from Roger Broggie. Costs of construction had tripled, and Broggie asked if Ward would consider selling his station. "Hell, no ... that's 'Indian giving'..." was Kimball's reply and Roger Broggie laughed about it (Broggie had always understood Ward Kimball's train collecting enthusiasm).

Disneyland's ornate Frontierland station was built following the pattern of the Grizzly Flats flagstop depot very closely ... they knew what they were building, after all.

The Grizzly Flats "flagstop depot" as it appears today. Many railroad items, such as the lantern and sign Ward is holding for the benefit of a visiting rail fan, are on display inside.

The Frontierland Train Station was built from the same drawings, and bears a striking resemblance to Kimball's earlier Grizzly Flats depot.

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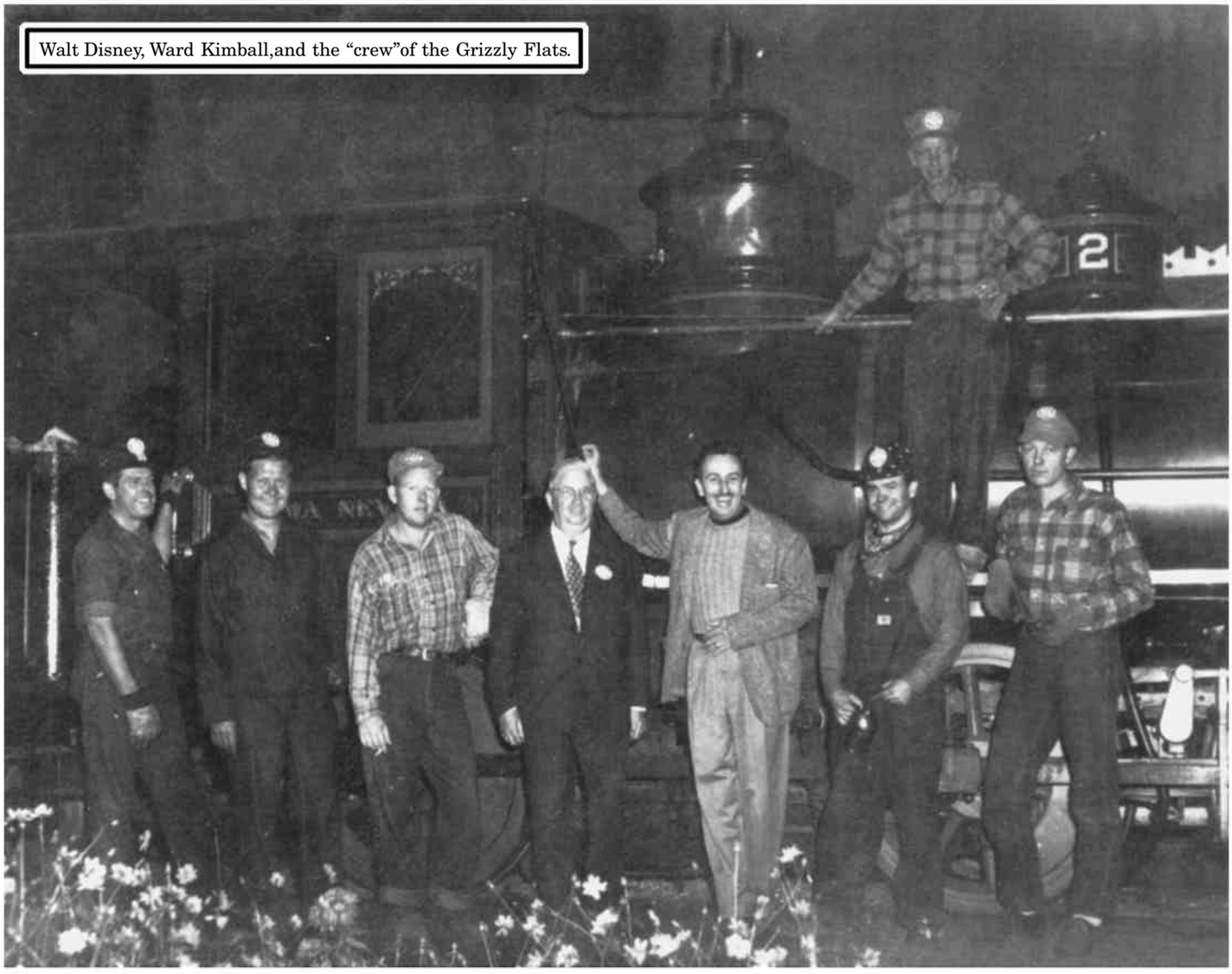
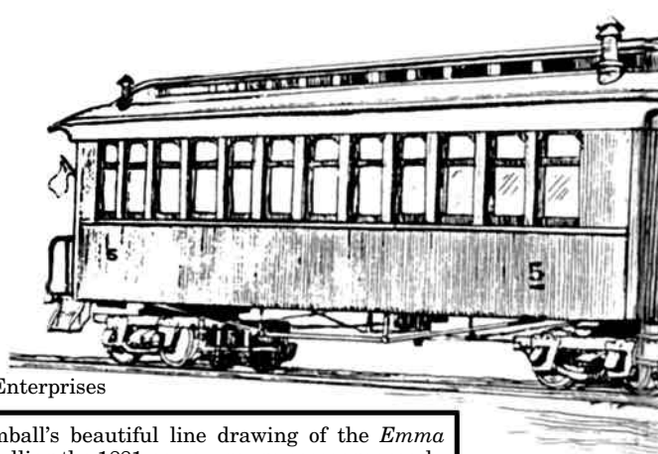


Walt Disney, Ward Kimball,and the "crew"of the Grizzly Flats.

Walt Disney's visits to the Grizzly Flats were key to his later decisions regarding the trains at Disneyland. Ward Kimball recalls Walt's comments: "Well, Walt had been thinking about these smaller trains, like the Venice Pier engine and equipment ... and the Fleishhacker Park train he'd seen in San Francisco ... you know, smaller park-sized things on a 16- or 18-inch gauge track.Then he began to realize, when he rode our full-sized locomotives here ... stood in their cabs and sat in the passenger cars... He said,'The more I think about it ... if we ever open a family park (he didn't call it Disneyland at that point) the trains will have to be nearly full-sized."

The year 1954 saw furious activity throughout the Disney organization, as dozens of teams of artists and craftsmen worked to complete their projects for the new Park in Anaheim. Although Ward Kimball was busy with the new Disney television program at that time (directing the Tomorrowland *Man In Space* segments) he continued in his role as "railroad advisor"for Disneyland, helping when he had the opportunity. The many decisions for brass trim and color combinations for locomotives #1 and #2 (the *E.P. Ripley* and the *C.K.Holliday*), along with designs and dressings for the passenger coaches, were made by Kimball, Walt Disney and Eddie Sargeant. Kimball's knowledge of trains, and their history, would be needed in future years, as the **Santa**



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Ward Kimball's beautiful line drawing of the *Emma Nevada*, pulling the 1881 narrow gauge passenger coach.

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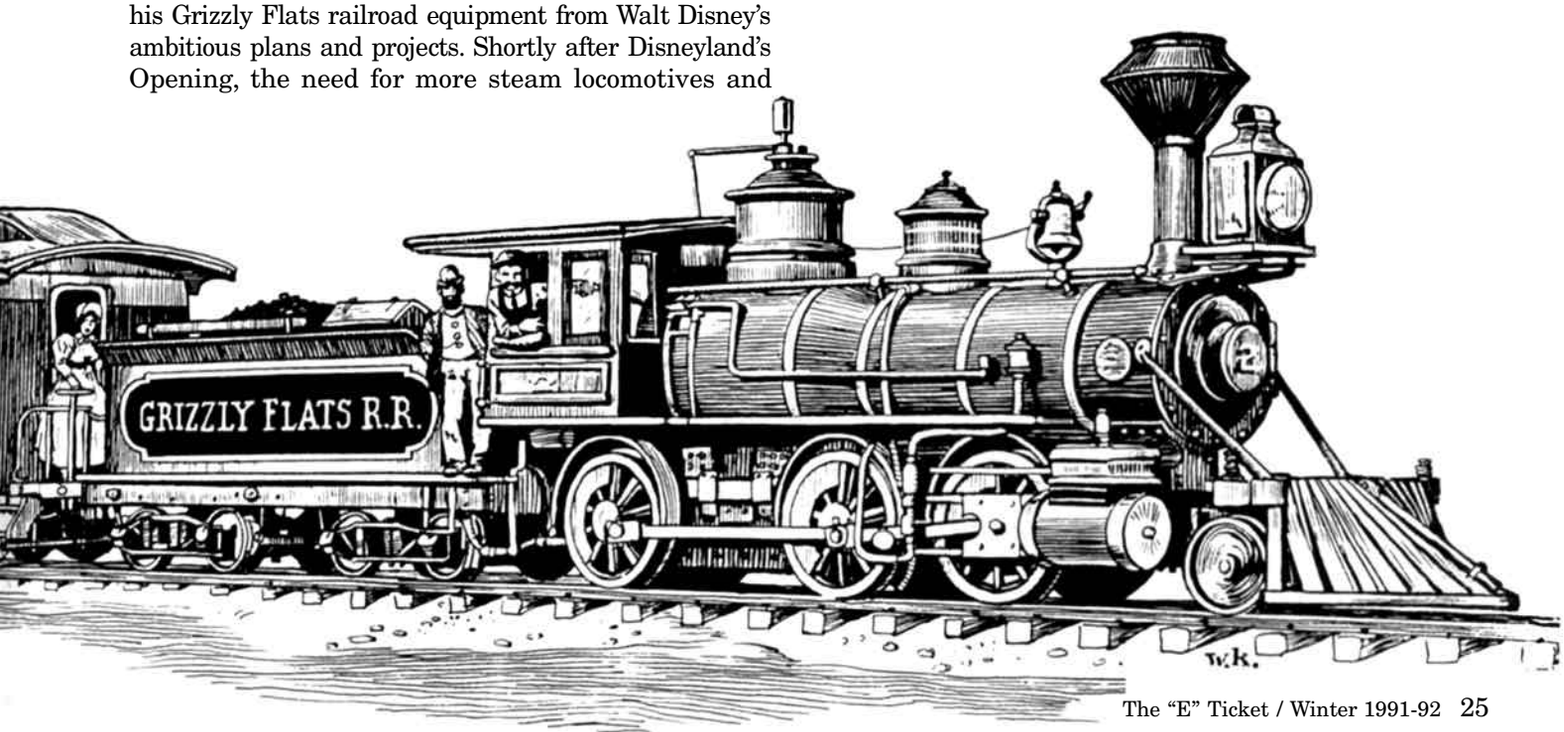
Fe & Disneyland Railroad was expanded. He would play a major role in the restoration of the later two engines (the *Ernest S. Marsh* and the *Fred Gurley*) as ridership, and the **Grand Canyon Diorama**, made two more trains necessary.

The Park opened with two trains for the public to ride ... one a passenger train with the yellow wooden coaches, the other a freight train with "slat sided" stock cars. Kimball describes a discussion he had with Walt about the stock cars: "Well ... they had these damn cattle cars, where you stood in them, looking out through the cracks. I asked Walt while they were being built at the Studio:'What's gonna happen when they accidentally slam on the air brakes and everybody piles up at one end of the car?' And Walt said: 'Oh no, they won't slam on the brakes ... we'll be very careful about that.'"

Kimball had returned later to the sound stage where the work on the stock cars was under way. "Right away I got these twinges of claustrophobia. Walt had these openings between the wooden slats down about this big ... they couldn't have been more than eight inches. I told the guys ... 'See how wide these gaps are between the slats on the cattle cars? Why don't we make them about fourteen inches?' Well ... Walt came back later and he saw this, and he got real mad about it ... and he said 'I want all the people inside those cars to feel the way the cows feel, looking out through the slats on a real cattle train ...' He was yelling, and I was trying to explain ... and we compromised.I think we settled on about 12 inches between boards." The cattle train turned out to be very unpopular, and was soon replaced with open seating cars. According to Roger Broggie, people often complained, saying: "They've got us in here just like pigs ..."

Ward Kimball occasionally found it difficult to exclude his Grizzly Flats railroad equipment from Walt Disney's ambitious plans and projects. Shortly after Disneyland's Opening, the need for more steam locomotives and passenger cars became apparent. Ward remembers a series of incidents with Walt Disney which would become laughingly known around the Studio as "the great train robbery." It began in the Studio Machine Shop. "I was having Roger Broggie cast me these things (brackets and other smokebox parts for his second locomotive *Chloe* ...) because I gave him the Baldwin drawings. When the work was all done, I took a nice picture of the locomotive and Roger Broggie had it up on his bench at the Studio ... and Walt saw it.At that point Walt had only the two locomotives down there at Disneyland ... and he calls me out of bed early on a Sunday morning and he says, 'Hey Kimball ... this is Walt.' And I always said, 'Walt who ...?' You know, I knew a lot of other guys named Walt ... And Walt says, 'You know, you don't have any place to really run that little locomotive of yours (the *Chloe*). Why don't you bring it down here? We need another locomotive because of the crowds in the Park. We could use yours, and we'd pay a nominal fee ... $1 a year ... just to make it legal. You could come down here on Tuesday when the Park is closed and you could run it all around and get it out of your system. You'd have all of that trackage all to yourself.'"

"Now what do you say ... that early in the morning? I said,'Walt, the *Chloe* is a woodburner and you burn oil down there ... you'd need to put in those atomizers and everything. Walt said,'That's all right ... we'll change it to oil, and you can always change it back to wood when we're through.' And so I complained, 'NO ... I've just restored it ... even though I don't run it all the time, like Disneyland, I can still walk back and enjoy just looking at it. So we went back and forth, and he finally gave up ... but I'm sure he thought: 'What the hell does Kimball mean by that ...'"



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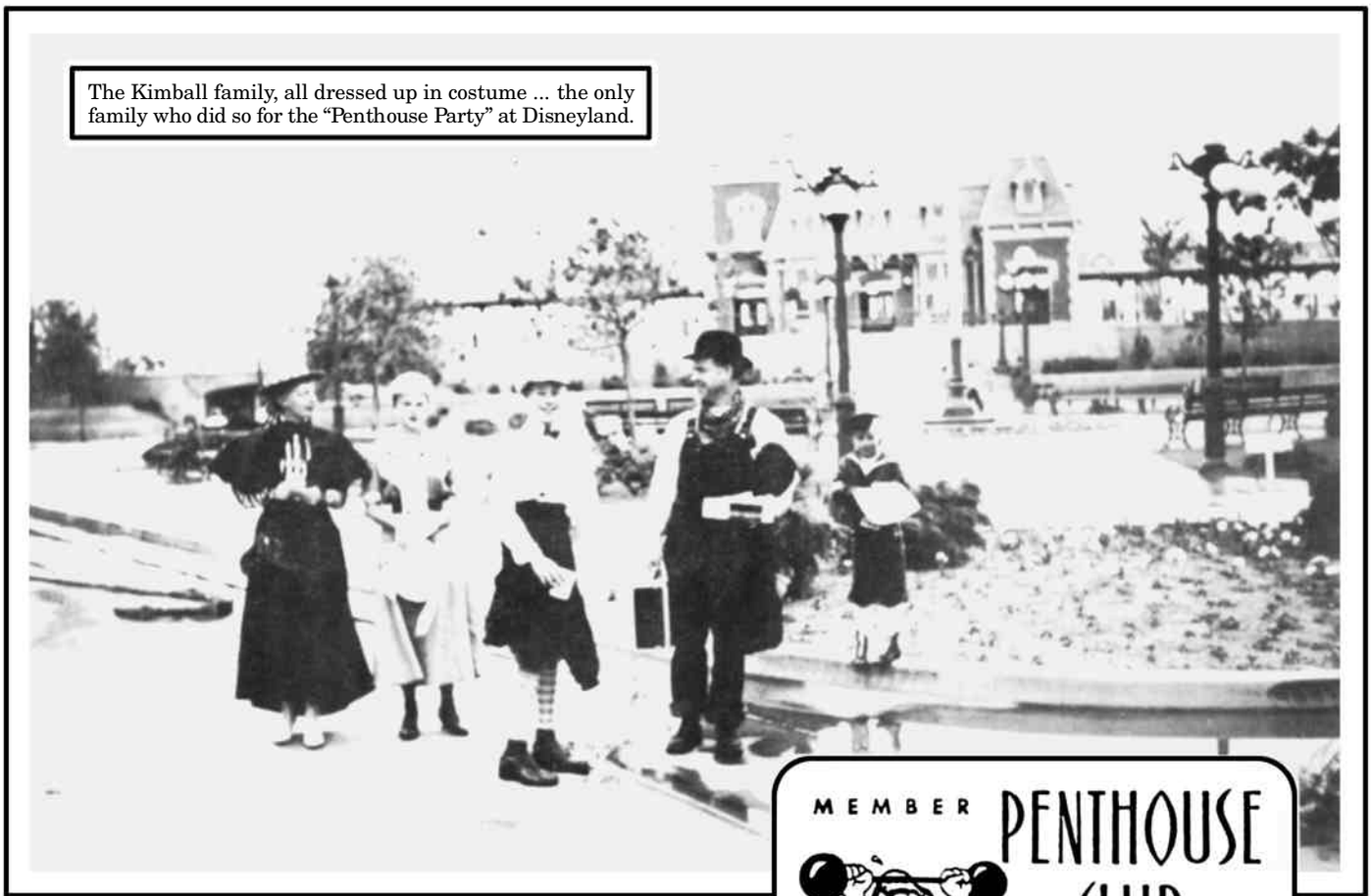

The Kimball family, all dressed up in costume ... the only family who did so for the "Penthouse Party" at Disneyland.

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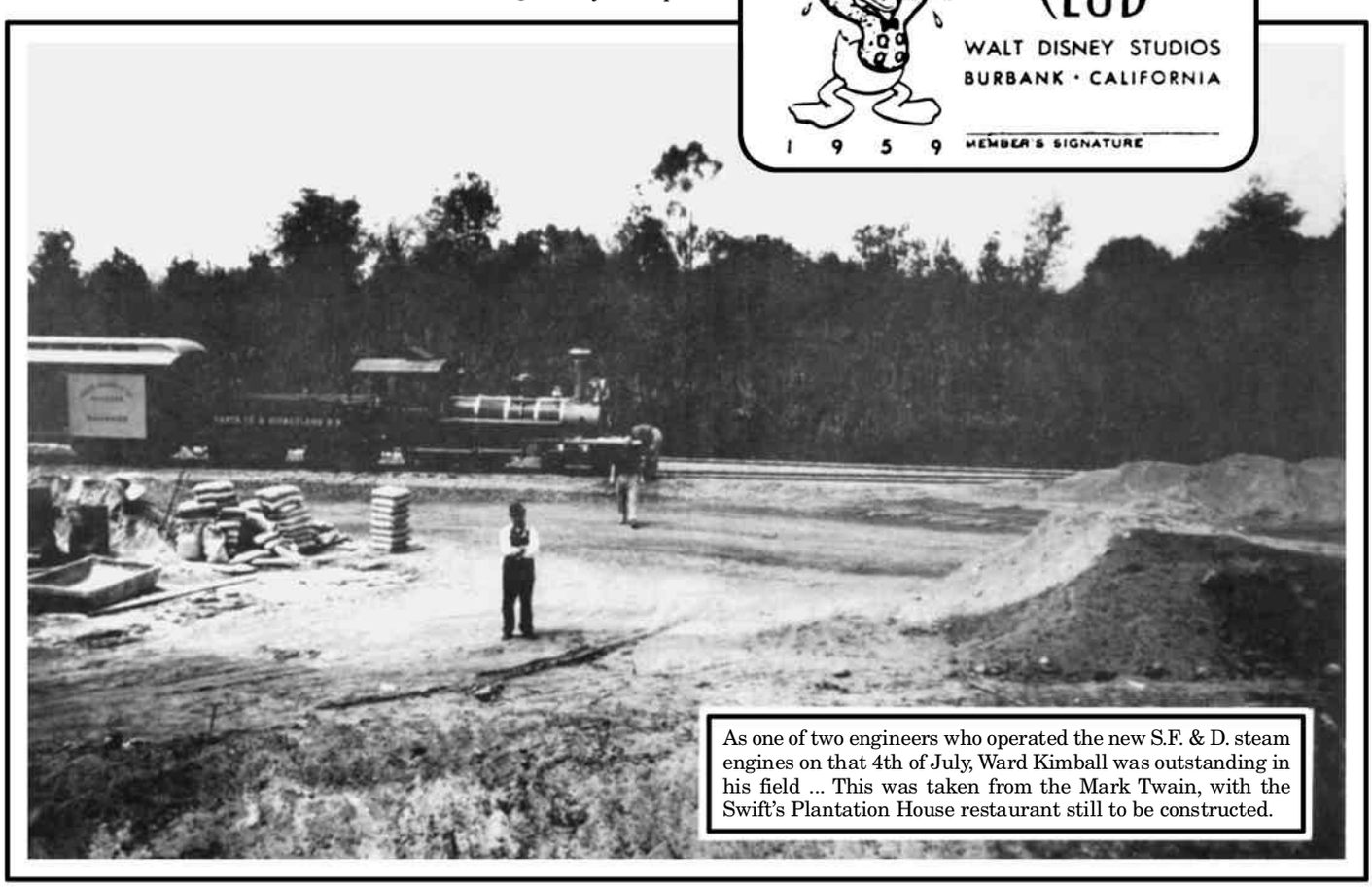

As one of two engineers who operated the new S.F. & D. steam engines on that 4th of July, Ward Kimball was outstanding in his field ... This was taken from the Mark Twain, with the Swift's Plantation House restaurant still to be constructed.

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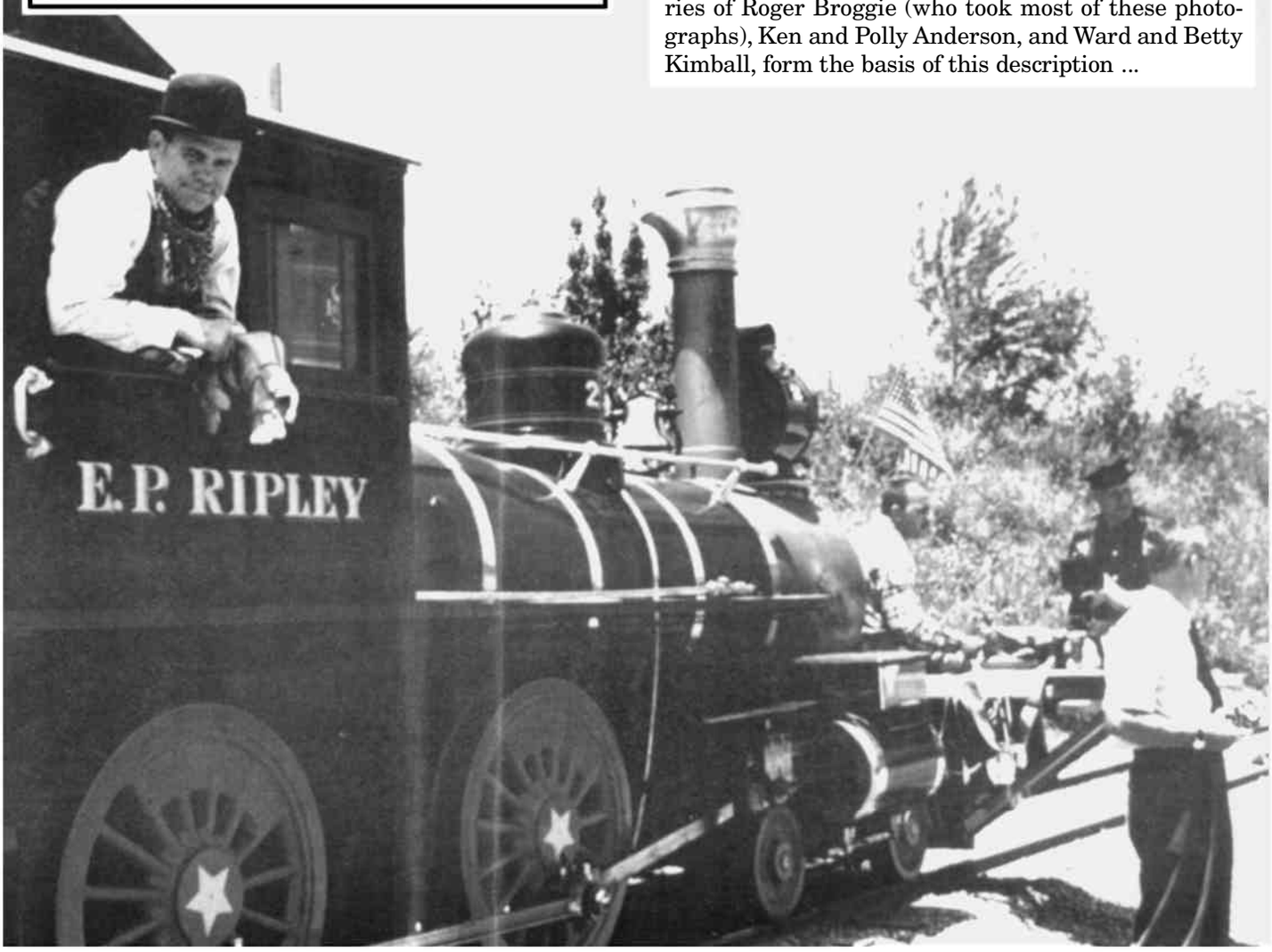
"Then, not too much later, I got another call early in the morning ... and Walt suggested that the Studio take the larger Baldwin locomotive *Emma Nevada* and store it out at Valencia. That's where they have the Golden Oak Ranch, where they shot many Disney films. They were going to put in a mile of track ... and Walt said, 'You know, when we're not shooting, you could come out and really have a place to run that locomotive ...' And I had to go through this whole thing again."

No doubt the biggest and best example of Walt Disney and Ward Kimball railroading together took place at the Studio's very private "Penthouse Party." For most Disneyland historians, Park history begins on Opening Day, July 17, 1955. In fact an event took place two weeks earlier, on the 4th of July, which may have been almost as important to Walt personally ... his first opportunity to climb aboard and operate his brand new **Santa Fe & Disneyland Railroad**.

The Studio in Burbank had a private dining room known as the "Penthouse Club"located on the top floor of the Animation building (it's now the Executive Dining Room) with membership limited to senior members of the Studio staff. Roger Broggie told us, jokingly, "You had to make $125 a week to belong ... so I wasn't able to join the Penthouse Club." By the beginning of July, there were two major attractions installed and ready to go at Disneyland. The **Mark Twain** had been trucked in and assembled. The contractor responsible for the roadbed and track laying had completed the right-of-way around the Park ... and the two steam locomotives, the *E.P. Ripley* and the *C.K.Holliday* (exact, but larger copies of Walt's original miniature locomotive *Lilly Belle*) were waiting in the roundhouse. Even though there was round-the-clock construction underway everywhere at Disneyland, an exclusive 4th of July holiday picnic for members of the Penthouse Club and their families was announced. Private events like this were not shared with the media. Ward Kimball explains that "they tried to keep it a secret, otherwise it would be in the newspapers: *Disneyland Celebrates Opening of Park and Only 100 People Showed Up* ... which was not good press." Few details of the event are known today ... these pictures, and the memories of Roger Broggie (who took most of these photographs), Ken and Polly Anderson, and Ward and Betty Kimball, form the basis of this description ...



Film footage taken at the Penthouse Party was used on television to promote the Park's Opening. In this shot, Ward Kimball waits patiently as the *E.P. Ripley* is fitted with a camera platform over its pilot. Roger Broggie, with his camera, is in the foreground.

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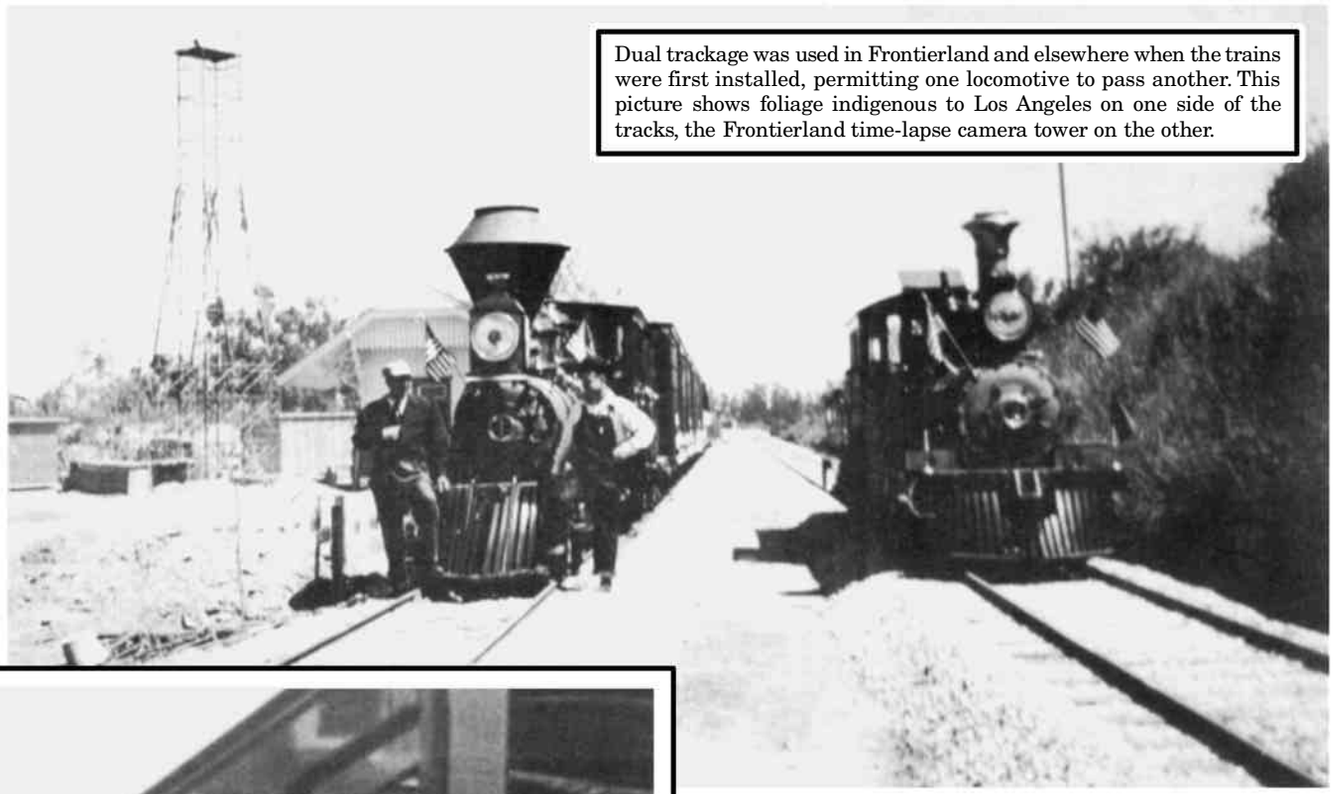
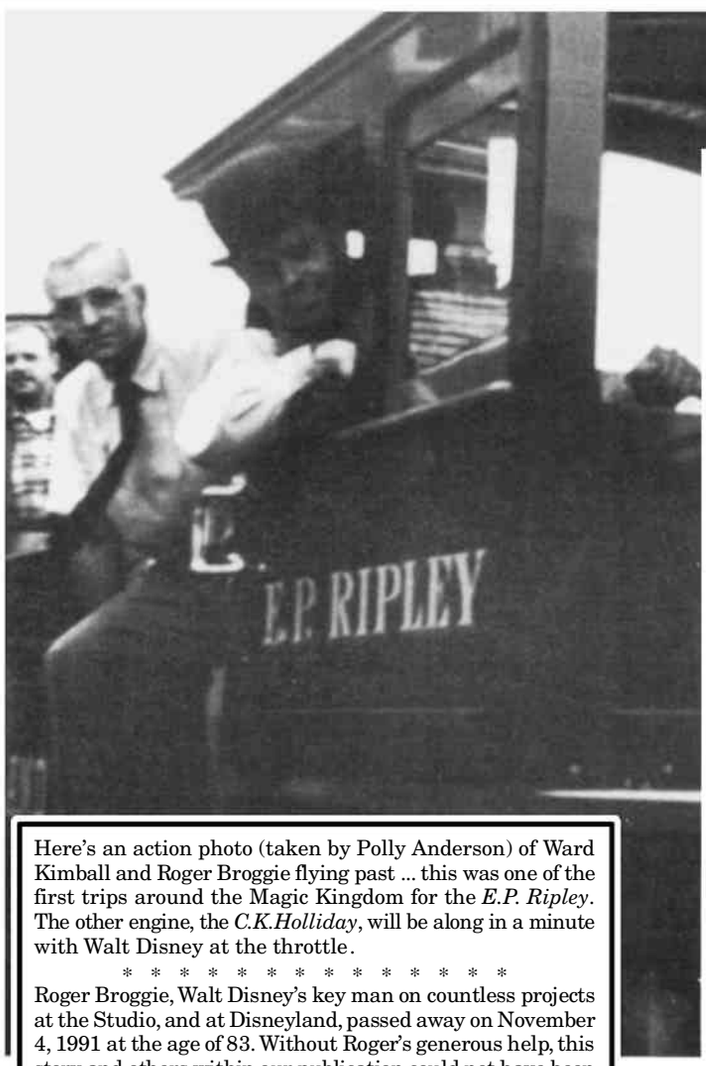


Dual trackage was used in Frontierland and elsewhere when the trains were first installed, permitting one locomotive to pass another. This picture shows foliage indigenous to Los Angeles on one side of the tracks, the Frontierland time-lapse camera tower on the other.



Here's an action photo (taken by Polly Anderson) of Ward Kimball and Roger Broggie flying past ... this was one of the first trips around the Magic Kingdom for the *E.P. Ripley*. The other engine, the *C.K.Holliday*, will be along in a minute with Walt Disney at the throttle.

* * * * * * * * * * * * * * *

Roger Broggie, Walt Disney's key man on countless projects at the Studio, and at Disneyland, passed away on November 4, 1991 at the age of 83. Without Roger's generous help, this story and others within our publication could not have been written. We at The "E" Ticket are very grateful to have known Roger Broggie and to have shared time with him.

"I first heard about the party (says Ward Kimball) when one of Disney's *True Life Adventures* producers Erwin Verity called me and said they were planning a little Penthouse group at the Park to celebrate the Opening of the place ... and were going to run the trains and the **Mark Twain**. I dressed up as an engineer and I brought my whole family along, in costume, since they told me everybody should dress up in period costumes." (Betty Kimball remembers all of this differently ... she says Ward intentionally forgot to tell her that, at the last minute, the costume plans were called off). Kimball remembers, "Since they were the only ones to actually wear costumes, Betty was very embarrassed.She took the kids home to change clothes and then they came back for the food that evening. There were picnic tables set up in the covered **Mark Twain** loading area, and food was served in the late afternoon, there by the water."

Kimball recalls that the event was actually quite unplanned and informal. "Walt and I were running the trains ... and Walt would never want to say 'now everybody, we're going down here ... now we're going to do this ...' There was nobody telling anyone what to do." The Park at that point was mostly unplanted ground and unfinished structures, with workmen, equipment and construction underway wherever you looked. Partygoers were able to view Main Street and the other areas being worked on, but picnic activities were limited to the Frontierland area near the **Golden Horseshoe**, the **Mark Twain** and the railroad tracks. We can only imagine what these first passengers on the **Santa Fe & Disneyland**

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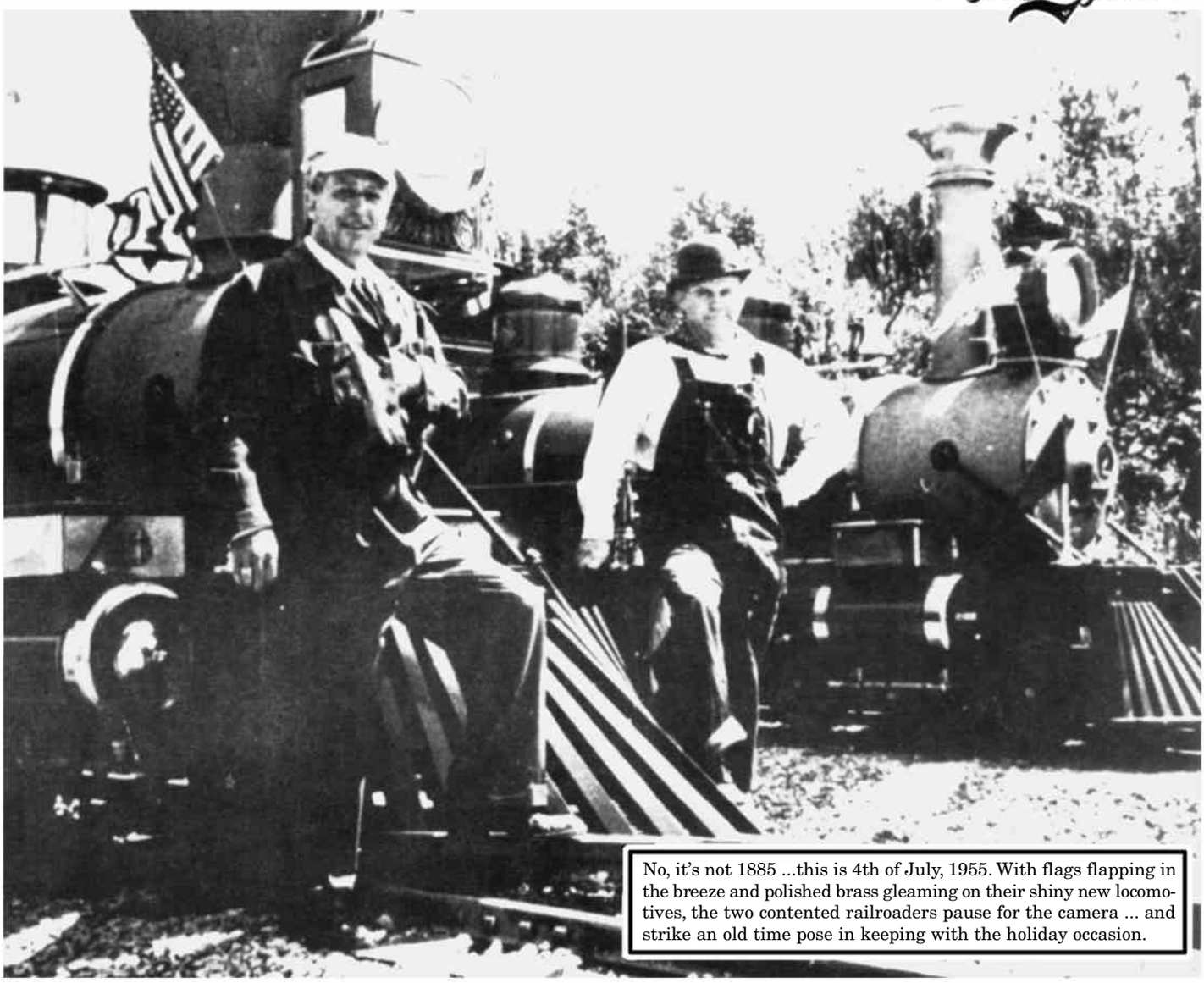
Railroad must have seen as they proceeded around the Park's perimeter. Trees and bushes left over from farms recently displaced, vast open areas of bulldozed earth where Frontierland's Indian Village and other features would soon be placed and an almost unimpeded view into the "courtyards" of Fantasyland and Tomorrowland ... all would have been seen from this 4th of July train. Quantities of lumber, concrete and other materials were plentiful. Temporary equipment, like the legendary stop-motion camera towers, would be removed before the Park's Opening to the public.

For Walt Disney and his fellow engineer Ward Kimball, Disneyland that day consisted of unbroken steel rails stretching out ahead of their newly finished steam locomotives. Roger Broggie remembers that the trains "ran fine and performed well." Ward recalls that he and Walt stayed with the trains all day, taking them round and round the Park ... pausing for pictures wherever they wanted, and enjoying what must have been the ultimate railroading experience.

Ward Kimball characterized Walt Disney at the Penthouse Party this way: "This was a big day for Walt, on that 4th of July. To the 80 or 90 people that were there that day, the Park was basically a big empty place, with a lot of work going on ... they rode the trains and the **Mark Twain**, looked at how the construction was going, ate a picnic lunch and that was about it. People began leaving, when the sun went down... But to Walt, *the locomotives were under steam!* Walt had been interested in steam locomotives and trains for years. He was very proud of those real working locomotives ... to him the **Mark Twain** and the Disneyland trains were like the 7th and 8th wonders of the world. He had seen the engines steam-tested at the Studio but they were only run a few yards. Here they were ready ... and he wanted me there because he knew I had locomotives, and I'd had a little say in what they looked like. Eddie Sargeant was there, and Roger Broggie ... we were like kids, playing trains."



No, it's not 1885 ...this is 4th of July, 1955. With flags flapping in the breeze and polished brass gleaming on their shiny new locomotives, the two contented railroaders pause for the camera ... and strike an old time pose in keeping with the holiday occasion.

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WARD KIMBALL

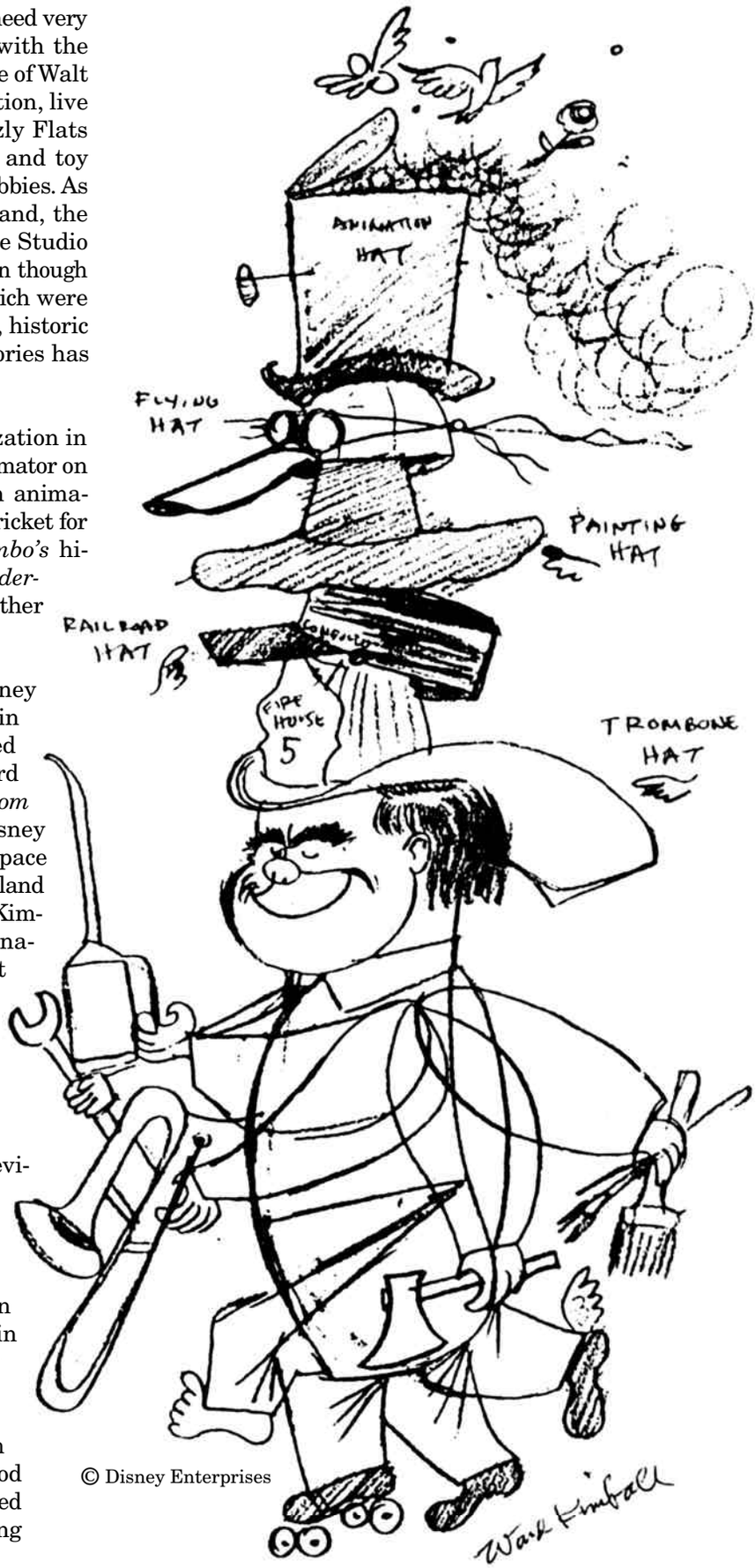
Most people who are familiar with the Disney story need very little introduction to Ward Kimball ... his career with the Disney Studio spanned nearly 40 years (Ward is one of Walt Disney's "nine old men"), and encompassed animation, live action, and television production. His famed Grizzly Flats Railroad, and his incredible collection of old toys and toy trains, has earned him V.I.P. status within those hobbies. As the founder (and leader) of the Dixieland Jazz Band, the *Firehouse Five Plus Two*, Kimball and others at the Studio continued to claim "amateur" status as musicians even though they recorded twelve albums (some now on CD) which were world-wide hits. His generosity in sharing his time, historic material, and hobbies, with fans in all these categories has resulted in well deserved notoriety ...

Ward Kimball began with the Walt Disney organization in 1934, at the age of 20. By 1936 he was a full-time animator on *Snow White and the Seven Dwarfs*. In 1938, as an animation supervisor, he designed and animated Jimmy Cricket for the *Pinocchio* feature and went on to create *Dumbo's* hilarious crows, the Cheshire Cat for *Alice in Wonderland*, Lucifer and the *Cinderella* mice, and many other favorite Disney characters from the '50s and '60s.

Kimball was often personally involved in the Disney projects which seemed to break with tradition and win awards. From 1951 to 1953 he designed and directed the first 3D cartoon, *Melody*. The Academy Award winning cartoon short *Toot, Whistle, Plunk and Boom* (the first ever in Cinemascope) came next. The Disney Studio is known to have influenced the American space program with their mid-fifties *Man In Space* Disneyland television shows, directed (and produced) by Ward Kimball ... one of the segments received an Emmy nomination. Another Academy Award, for best cartoon short of 1970, was given to Kimball's *It's Tough To Be A Bird*. During the '70s, Kimball directed 26 episodes of the Disney syndicated program, *The Mouse Factory* and was creative supervisor for *Disney On Parade*.

Ward's love of trains, large and small, was always evident at his San Gabriel home ... and has had an occasional influence on projects at the Disney Studios. In *The Reluctant Dragon*, Kimball is featured explaining Casey Jr.'s animation by flipping pencil drawings for the camera during the live action Studio tour. Kimball supervised animated trains in *Dumbo* (he designed the film version of the Casey Jr. Circus Train...) and *Ichabod and Mr. Toad*.

He assisted the **Santa Fe & Disneyland Railroad** on many occasions. In one case, Ward's own boyhood memories lead directly to a Park experience now shared fondly by all of us. Shortly after the Park's Opening



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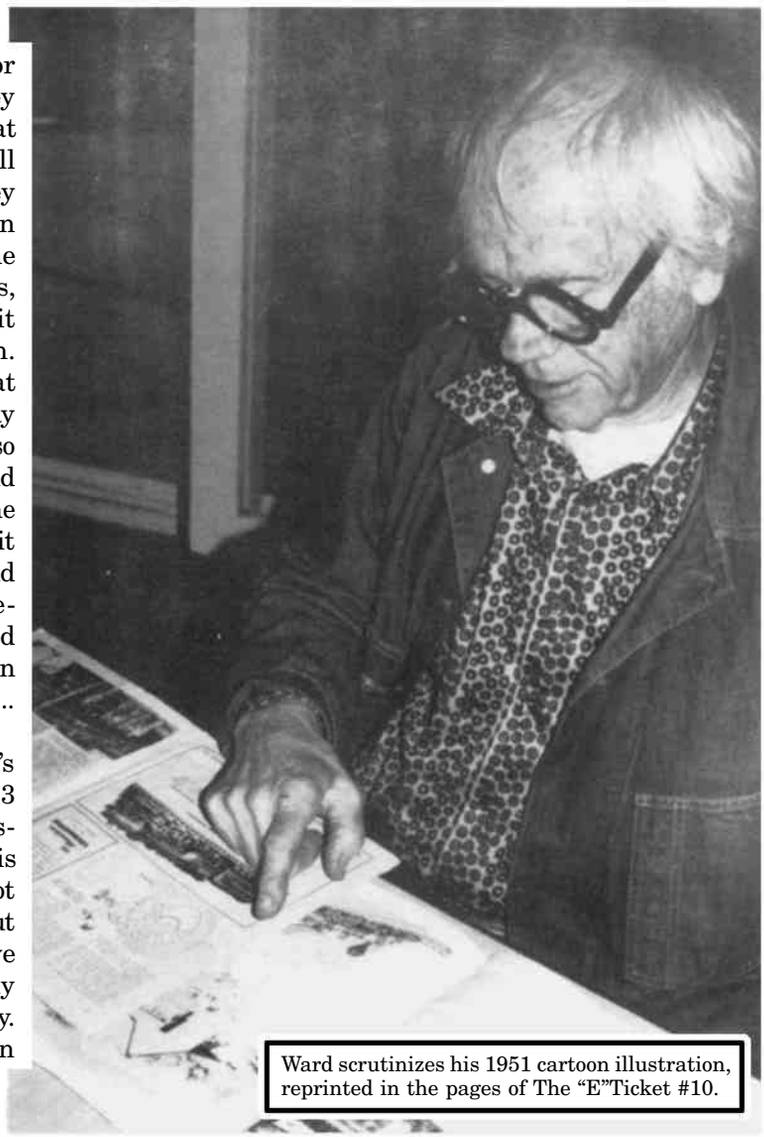
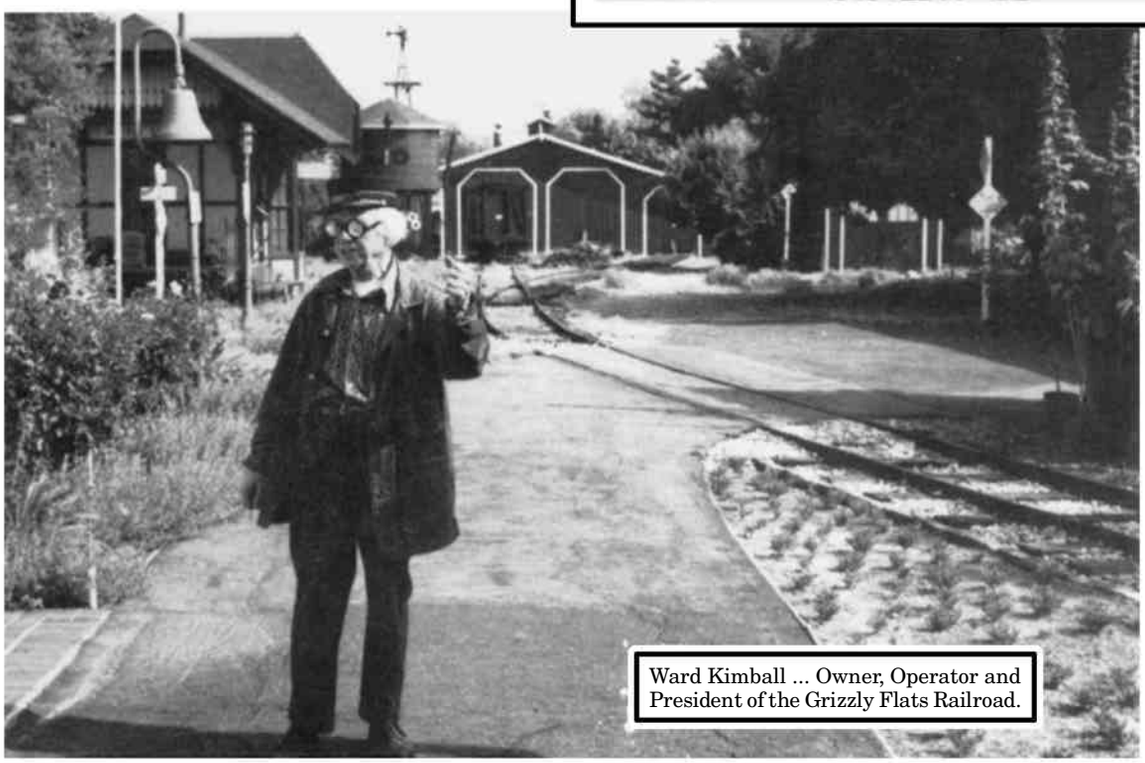
(once they had determined proper train speeds for people to view the sights along the line), Walt Disney added soundtrack recordings on the trains ...and at the Railroad Stations. They called Ward Kimball down to the Park, and they asked him: "How did they announce trains, in the old railroad stations, back in the days of steam?" Ward thought back to when he was a boy ... he had traveled a lot with his folks, between Kansas City and Minneapolis ... and what it was like to come in to the old Kansas City station. "They had a guy up on a high balcony with a great megaphone, something like a 'yell leader' and he'd say YOUR ATTENTION PLEASE ... and it echoed with so much reverberation in it... ALL POINTS WEST ... and he'd rattle off all the little stops. So I suggested that the Disneyland announcement have an echo, and said it should be in a 'singsong' kind of monotone voice ... and so they recorded it that way." Kimball's announcement, on a timer triggered by the trains, has repeated every few minutes ever since and has become an integral part of Disneyland's atmosphere for all time ...

One remarkable aspect of Ward and Betty Kimball's personal story is that they've lived in one home for 53 consecutive years, accumulating wonderful and historic treasures of all sorts. We asked him about this and he said, "Well, these full-size locomotives are not like toy trains where you take the track apart and put them in a box when you're through with them. We've had many people, over the years, come and try to buy the property and subdivide it ... offering a lot of money. I always say I can't sell this place ... where would I run my railroad?"



Ward scrutinizes his 1951 cartoon illustration, reprinted in the pages of The "E"Ticket #10.



Ward Kimball ... Owner, Operator and President of the Grizzly Flats Railroad.

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MAIN STREET MAIL BOX

"The Storybook Land ride has always been my favorite attraction at Disneyland, because of the attention and care that was given to it. Your article on the making of this miniature world was marvelous and the photos were superb. Storybook Land best represents the charm and wonder that is Disneyland." - J.F., Campbell, CA

"Your article 'Storybook Land' was excellent. It brought back lots of forgotten memories. It was always one of my favorite attractions. I really enjoyed hearing about how it was constructed. The pictures were excellent and your including a sketch of the layout was a great addition. I also enjoyed the feature on Ken Anderson. Let's see more articles like these two." - M.J., Falls Church, VA

"I just finished reading Issue #11 and really enjoyed the article on Storybook Land. Also the Castle Comments article was real interesting. I would like to see an article on the Santa Fe & Disneyland Railroad and also the Monorail, with photos and map of the shop area. It was nice to meet both of you at the NFFC show on 7-21-91. That was my first and I was overwhelmed at the amount of items for sale and the number of buyers. Keep up the good work and thank you and everyone who helps you with information and interviews." - S.R., Chula Vista, CA

... Thanks, Scott. The "E" Ticket has had display tables at the Los Angeles area Disney shows for several years ... the chance to meet many of you, and talk about our favorite topic (Disneyland) is one of the main reasons we do it. Part III of Walt's Live Steam Legacy will focus on the Santa Fe & Disneyland Railroad in an upcoming issue ...

"Once again you made a great issue. Do some bad ones from time to time ... that way we can maybe try to criticize. I made it on the Storybook Land ride just one time, and missed the opportunity to ride Casey Junior. Reading your article really made me wish to go to Disneyland and do the ride at least three times in a row. I really like your maps of the rides. Do you plan to do those in every issue? I'm glad you were able to use the photo I sent. Thanks for the prize." - R.D., Boulogne-Billancourt, France

... Thanks for submitting the Lost Photo. We've had maps (like Tom Sawyer Island's caves, the "Leagues" exhibit floorplan, Walt's backyard, etc.) in most of our issues. Our love of attraction maps stems from the various souvenir maps which were available at Disneyland over the years ... it's a tradition we'll continue ...

"I was first introduced to The 'E' Ticket at a Disneyana Show, where I was fortunate enough to purchase your 1991 Annual. Then I subscribed, and ordered issues #6 through #9 – quite a package when it arrived in my mailbox shortly thereafter. After having read and re-read each article, I waited (somewhat) patiently for Issue #11. Well ... although the Storybook Land article didn't elicit the fond childhood memories that the Flying Saucers article (Issue #8) did,nor tempt me to long for the good old days as did the Annual's 20,000 Leagues Exhibit article, it did give me a new appreciation for an often overlooked, wonderfully detailed attraction. The write up on Ken Anderson and the contributions he made to Disneyland was also quite interesting, though too brief. I worked at Disneyland back in 1977, and your article on the Hub brought back a memory. On my first day, our orientation guide explained Walt's "carrot" principle: Sleeping Beauty Castle, Tomorrowland with its Rocket Jets, Frontierland with the Mark Twain puffing steam ... and, peering into Adventureland you see ... the entrance to the Men's Room. The 'E' Ticket is filled with remembrances that can be found nowhere else. I hope you have as much fun putting it to press as I have reading it. Something tells me you have more fun. A lot more." - A.M., La Mirada, CA

"My hat's off to Jack for the excellent cover graphic for Issue #11. 'Storybook Land' had great pictures, great drawing, great article. I can't fill in any details, however I have enclosed some photos for your use with the 'Storybook Comments' you're bound to get. The article on the guidebook was nice, showing a book that not every collector has seen. The 'Hub' was an interesting article with some neat W.D.I. graphics. One of my favorites is the photo contest section, with neat photos and obscure views ... great." -P.J., La Mesa, CA

... Thanks for the photos, Patrick. By the way, we talked recently with Harper Goff and he pointed out that the Adventureland concept art on page 27 was his rendering ...

"I'm curious about the history of the Jungle Cruise. What kind of stories did the 'captain' tell on the trip in the early days? Was it serious and informative regarding the plants and animals, or was it always a ride with the best bad jokes around (... the backside of water)?" - C.W., Richmond, CA

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"I enjoyed the 'Hub Mystery' article, along with the rest of the issue. It brought to mind this question: Has the Jungle Cruise guide spiel always been delivered with a humorous angle or was it serious in the beginning?" - D.L., Seattle, WA

... We believe the Jungle Cruise guide's monologue was mostly "educational" during the attraction's early years, although in a 1956 television show, the guide makes a few jokes while on camera. As the various "storytelling" scenes were added in the '60s, humourous comments by "Mekong Mike" were added too ...

"I just picked up #11 at Golden Apple Comics ... nice layout, high quality illustrations, good printing a class act in every sense. I've published a magazine devoted to Disney (mostly comics) titled 'The Duckburg Times,' since 1980. I'm glad to see somebody finally giving Disneyland the attention it deserves ... it's Walt Disney's living legacy, as much as the films he oversaw. We all know now what a success Disneyland is ... Walt Disney was unique in that he knew that it would be, back in the early '50s while still planning it." - D.G., Los Angeles, CA

... Obviously we agree, Dana. The Magic Kingdom during the '50s and '60s is our primary topic, every issue. As fans we're nostalgic and sentimental about that era. More importantly, The "E" Ticket is part of the effort to preserve in print an important and unique segment of Disney history. After all, the current world-wide billion dollar theme park industry all traces back to Walt Disney and his creative team ... at Disneyland ...

"I'm a subscriber and an amusement park fan from way back, so it's time I wrote to tell you how much I enjoy your magazine. All the articles are well done and the illustrations add greatly, especially the overhead drawings. As a former fanzine publisher ('The Old Variety Store') I know how much work you put into each issue, and it shows. Along with the well-researched Disneyland articles, I enjoy the articles about the non-Disney parks. There has been almost no written documentation on other parks and attractions ... the article on Pacific Ocean Park was great for that reason. The readers who object to such articles may not be in keeping with the spirit of Walt Disney, whose imagination and interests in the four corners of the world was anything but narrow-minded. The lesser parks may not have had the genius or budget of Disney, but a day trip to a Story-Land or Santa Claus Village was fun, and later deepened our appreciation for a 'four star' park like Disneyland." - S.P., S. San Francisco, CA

"Thanks for speaking at our NFFC (WEDWAY Chapter) meeting. It was wonderful. My favorite 'E' Ticket articles are those dealing with the Disneyland attractions, however obscure. A good example was 'The Caves of Tom Sawyer Island' (Issue #7) ... I loved it ... let's have more. How about something on the Rainbow Caverns Mine Train?" - R.K., Culver City, CA

... We really enjoyed being there, Ron. It was interesting that in that club meeting, the Rainbow Caverns Mine Train seemed to be the ride everybody most wished they could go back and ride again. There will be more coverage of that attraction in our pages someday ...

"How about an article on the world famous Disneyland Band, or any of the other performing musical groups throughout the Park? Live music is such an integral part of the Magic Kingdom. An in-depth report on the evolution of some of these groups (i.e. Main Street Sax Quintet, Royal Street Bachelors, Coke Corner Pianist,etc.) might be interesting." - T.C., Berkeley, CA

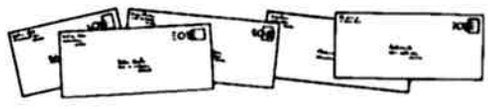
... How about Ward Kimball and the Firehouse Five Plus Two? ...

"Your article on Storybook Land was most interesting. As a kid growing up, I do remember seeing male attraction hosts working the dock, and they were wearing gold colored coats. There was another time in my childhood when my sister and I were the only two guests on a Boat, and this was late at night. Our guide gave us a personal tour, which to me, seemed a little embarrassing but enjoyable." - M.S., Buena Park, CA

"I really enjoyed #11 with the 'in-depth' article on Storybook Land. Being physically disabled, it's sometimes hard to get into the Boats, or on Casey Jr. Never being on the ride, and always wanting to go, but couldn't ever go, I got a first class tour through Storybook Land. The pictures and map really helped me visualize. Thanks." - J.M., Fair Oaks, CA

"Your 'E' Ticket is a wonderful time machine to the past. Although I'm pretty young, I still love history, especially about a man who probably had as much impact on the world as Henry Ford. With your magazine, I feel closer to 'Uncle Walt' and his triumphs ... a delight that I'm sure the subscribers and the staff of The 'E' Ticket can understand." - J.M.T., Houston, TX

"Your magazine shows the true magic of Disneyland. I like how you emphasize the presence of Walt Disney." - D.R., Pacifica, CA



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On The Trail To Ghost Town

Walter Knott

These pairs of Cable Cars, cowboy boots and a locomotive with tender are examples of the souvenir salt & pepper shakers offered at Knott's over the years. Made in Japan of pot metal, they have a satisfying heft for their size. The burro, and the miner panning for gold (a Knott's symbol),are paper weights.

The best and most colorful "western trading post" mementos seem to have come from Knott's Berry Farm ... Here are detailed ceramic plates depicting covered wagons, Ghost Town buildings and gold miners, all framed in the ever-present Boysenberry vines. The raised metal thermometer and the wooden coasters commemorate '50s era Ghost Town attractions. The two glass shadow boxes have tiny metal horse and wagon teams with hand painted backgrounds.

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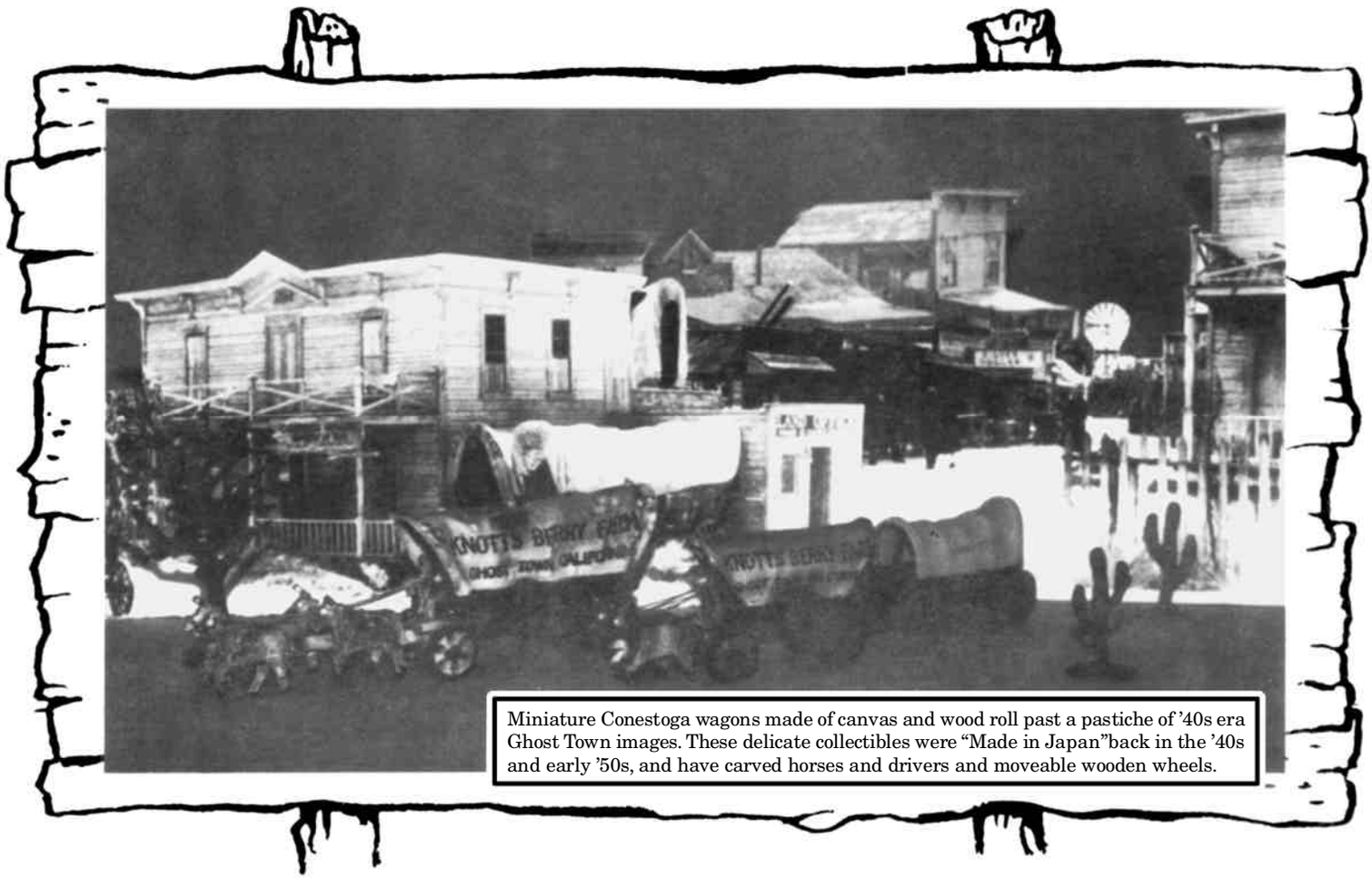
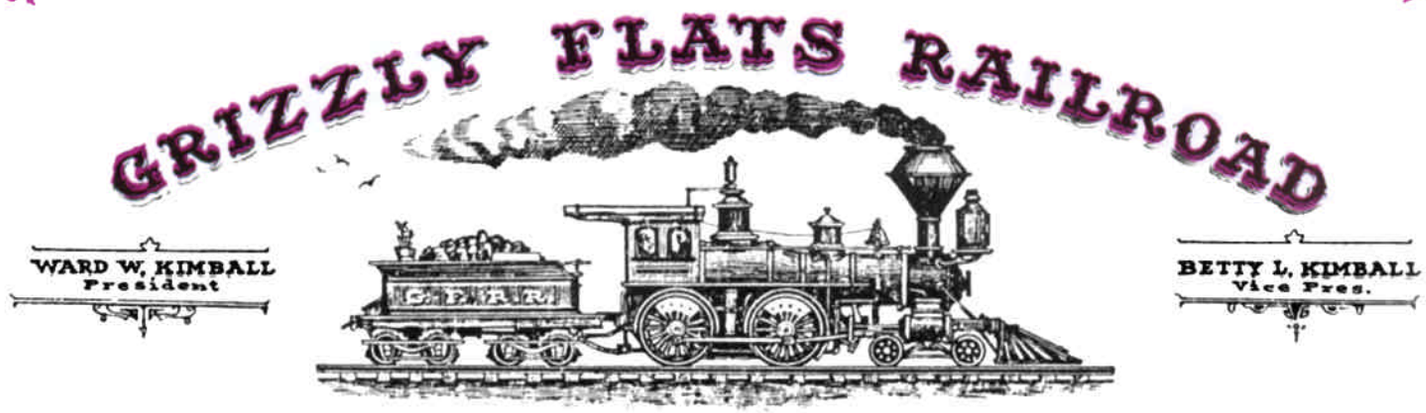
Cordelia Knott served her first Knott's Berry Place chicken dinner in 1934 ... by 1940, Walter Knott had located his first historic **Ghost Town** building nearby, for restaurant patrons to enjoy while they waited in line. Knott's interest in historic western structures evolved into one of the earliest and best theme parks. **Ghost Town** just celebrated its 50th anniversary and most of the original **Ghost Town** structures and historic details can still be found there. Souvenirs from that early period are very colorful, and still plentiful for today's collectors to find and enjoy.



Miniature Conestoga wagons made of canvas and wood roll past a pastiche of '40s era Ghost Town images. These delicate collectibles were "Made in Japan"back in the '40s and early '50s, and have carved horses and drivers and moveable wooden wheels.

WHY CALL IT THE "E" TICKET? – The "E" ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. Our goal is to share these memories in future issues of this publication. We'll do this by: 1) presenting historical information about the parks; 2) relating personal experiences; and 3) exploring the growing hobby of theme park collectibles.

SUBSCRIPTIONS/BACK ISSUES – Subscriptions are available for the next 4 issues, when published, for $22 postpaid. We've enclosed a "Reader Response Form" for you to use for your comments (please let us know what you think of this issue), to sign up as a subscriber, and to order any back issues you may need. Remaining copies of Issue #6 (Jungle Cruise), #7 (Marc Davis & Disneyland), #8 (Tomorrowland's Flying Saucers), #9 (Disneyland 1959/Rolly Crump), #10 (Walt's Backyard Railroad) and #11 (Storybook Land with Ken Anderson) are available for $6 ($5 plus $1 postage) for each issue.



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By the late '40s, Walt Disney's interest in trains had reached new heights, becoming a principal reason for his later plan to build his "family park" ... Disneyland. This photo of Walt blowing the whistle from the cab of Ward Kimball's steam locomotive, the *Emma Nevada*, says it all. Kimball captured this ideal image of Mr. Disney in October, 1950, at his Grizzly Flats Railroad.